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HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS

UPON THE

WINTER'S TALE,

AND

LOVE'S LABOUR'S LOST.

BEING THE FORTY-NINTH NUMBER OF

BELL'S Edition of

SHAKSPERE'S WORKS.

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VI.

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E. MALONE ESQ.<sup>r</sup>

*Engraved by Bartolozzi from a Picture painted by Sir Jos.<sup>a</sup> Reynolds.*

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# ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS

UPON THE

*WINTER'S TALE,*

WRITTEN BY

WILL. SHAKSPERE.

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—SIC ITUR AD ASTRA.

VIRG.

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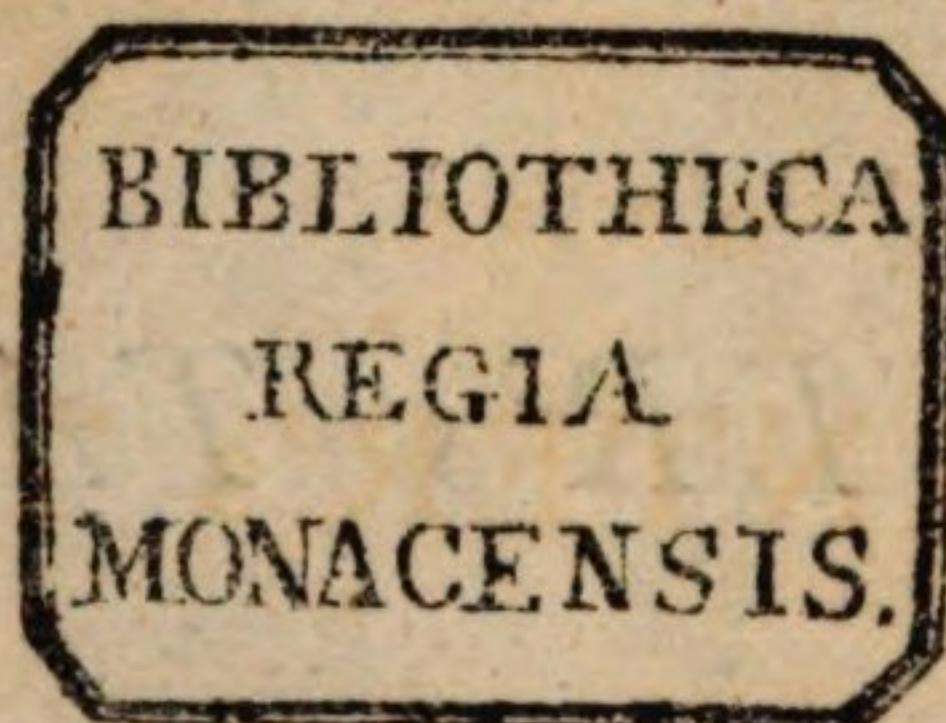
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M DCC LXXXVII.









# ANNOTATIONS

## UPON

### The WINTER's TALE.

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*THE WINTER's TALE.*] At Stationers-Hall, May 22, 1594, Edward White entered "A booke entitled *A Wynter Nyght's Pastime.*"

In the novel of *Dorastus and Fawnia*, the king of Sicilia whom Shakspeare names

|                               |       |           |
|-------------------------------|-------|-----------|
| Leontes, is called            | - - - | Egistus,  |
| Polixenes, king of Bohemia,   | -     | Pandosto, |
| Mamillius, prince of Sicilia, | -     | Garinter, |
| Florizel, prince of Bohemia,  | -     | Dorastus, |
| Camillo, - - - - -            | -     | Franion,  |
| Old Shepherd - - - - -        | -     | Porrus.   |

|                     |           |
|---------------------|-----------|
| Hermione, - - - - - | Bellaria, |
| Perdita, - - - - -  | Faunia,   |
| Mopsa, - - - - -    | Mopsa.    |



The parts of Antigonus, Paulina, and Autolycus, are of the poet's own invention; but many circumstances of the novel are omitted in the play.

STEEVENS.

None of our author's plays has been more censured for the breach of dramattick rules than *The Winter's Tale*. In confirmation of what Mr. Steevens has remarked in another place—"that Shakspeare was not ignorant of these rules, but disregarded them"—it may be observed, that the laws of the drama are clearly laid down by a writer once universally read and admired, Sir Philip Sydney, who, in his *Defence of Poesy*, has pointed out the very improprieties which our author has fallen into in this play. After mentioning the defects of the tragedy of *Gorboduc*, he adds: "But if it be so in *Gorboducke*, how much more in all the rest, where you shall have Asia on the one side, and Affricke of the other, and so manie other under kingdomes, that the player, when he comes in, must ever begin with telling where he is, or else the tale will not be conceived.—Now of time they are much more liberal. For ordinarie it is, that two young princes fall in love, after many traverses she is got with childe, delivered of a faire boy: he is lost, groweth a man, falleth in love, and is readie to get another childe, and all this in two houres space: which how absurd it is in sence, even sence may imagine."

This play is sneered at by Ben Jonson, in the induction to *Bartholomew Fair*, 1614:—"If there be never



never a servant monster in the fair, who can help it, *nor a nest of antiques?* He is loth to make nature afraid in his plays, like those that beget *Tales*, *Tempests*, and such like drolleries."

By the *nest of antiques*, the twelve satyrs, who were introduced at the sheep-shearing festival, are alluded to. MALONE.

*The Winter's Tale* may be ranked among the historick plays of Shakspeare, though not one of his numerous criticks and commentators have discovered the drift of it. It was certainly intended (in compliment to Queen Elizabeth) as an indirect apology for her mother Anne Boleyn. The address of the poet appears no where to more advantage. The subject was too delicate to be exhibited on the stage without a veil; and it was too recent, and touched the queen too nearly, for the bard to have ventured so home an allusion on any other ground than compliment. The unreasonable jealousy of Leontes, and his violent conduct in consequence, form a true portrait of Henry the Eighth, who generally made the law the engine of his boisterous passions. Not only the general plan of the story is most applicable, but several passages are so marked, that they touch the real history nearer than the fable. Hermione on her trial says:

"——— for honour,

" 'Tis a derivative from me to mine,

" And only that I stand for."

This seems to be taken from the very letter of Anne Boleyn to the king before her execution, where she



she pleads for the infant princess his daughter. Mamillius, the young prince, an unnecessary character, dies in his infancy; but it confirms the allusion, as queen Anne, before Elizabeth, bore a still-born son. But the most striking passage, and which had nothing to do in the tragedy, but as it pictured Elizabeth, is, where Paulina, describing the newborn princess, and her likeness to her father, says: "*She has the very trick of his frown.*" There is one sentence, indeed, so applicable, both to Elizabeth and her father, that I should suspect the poet inserted it after her death. Paulino, speaking of the child, tells the king:

"———'Tis yours;

"And might we lay the old proverb to your charge,

"So like you, 'tis the worse."———

*The Winter Evening's Tale* was therefore, in reality, a second part of *Henry the Eighth*. WALPOLE.

Sir Thomas Hanmer gave himself much needless concern that Shakspeare should consider Bohemia as a maritime country. He would have us read *Bythinia*: but our author implicitly copied the novel before him. Dr. Grey, indeed, was *apt to believe* that *Dorastus and Faunia* might rather be borrowed from the play; but I have met with a copy of it, which was printed in 1588.—Cervantes ridicules these geographical mistakes, when he makes the princess Micomicona land at Ossuna.—Corporal Trim's king of Bohemia "*delighted in navigation, and had never a sea-port in his*



his dominions ;” and my lord Herbert tells us, that De Luines, the prime minister of France, when he was ambassador there, demanded, whether Bohemia was an inland country, or lay “ *upon the sea?* ” — There is a similar mistake in the *Two Gentlemen of Verona*, relative to that city and Milan. FARMER.

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ACT I.

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Line 8. — *OUR* entertainment, &c.] Though we cannot give you equal entertainment, yet the consciousness of our good-will shall justify us.

JOHNSON.

27. — *royally attornied*—] Nobly supplied by substitution of embassies, &c. JOHNSON.

30. — *as over a Vast* :—] Thus the folio 1623. The folio 1632 :—*over a Vast sea*. I have since found that Hanmer attempted the same correction, though I believe the old reading to be the true one. *Vastum* is the ancient term for *waste* uncultivated land. Over a *vast*, therefore, means at a great and vacant distance from each other. *Vast*, however, may be used for the *sea*, in *Pericles Prince of Tyre* :

“ Thou God of this great *vast*, rebuke the surges.”

STEEVENS.

Shakspeare



Shakspeare has, more than once, taken his imagery from the prints with which the books of his time were ornamented. If my memory do not deceive me, he had his eye on a wood-cut in Holinshed, while writing the incantation of the weird sisters in *Macbeth*. There is also an allusion to a print of one of the Henrys holding a sword adorned with crowns. In this passage he refers to a device common in the title-page of old books, of two hands extended from opposite clouds, and joined as in token of friendship over a wide waste of country.

HENLEY.

39. ———*physicks the subject*,——] Affords a cordial to the state; has the power of assuaging the sense of misery.

JOHNSON.

So, in *Macbeth*: “The labour we delight in, *physicks* pain.”

STEEVENS.

61. ———that may blow

*No sneaping winds*——] Dr. Warburton calls this *nonsense*: and Dr. Johnson tells us it is a *Gallicism*. It happens, however, to be both *sense* and *English*. *That*, for *Oh! That*, is not uncommon. In an old translation of the famous *Alcoran of the Franciscans*: “St. Francis observing the holiness of Friar Juniper, said to the priors, *That* I had a wood of such Junipers!” And, in *The Two Noble Kinsmen*:

“——In thy rumination,

“*That* I, poor man, might eftsoones come between!”

And so in other places. This is the construction of the passage in *Romeo and Juliet*:

“*That*



“That runaway’s eyes may wink!”

Which, in other respects, Mr. Steevens has rightly interpreted.

FARMER.

85. ————*this satisfaction*] We had satisfactory accounts yesterday of the state of Bohemia.

JOHNSON.

96. ————*behind the gest*] Mr. Theobald says, he can neither trace, nor understand the phrase, and therefore thinks it should be *just*: But the word *gest* is right, and signifies a stage or journey. In the time of royal progresses the king’s stages, as we may see by the journals of them in the herald’s office, were called his *gests*, from the old French word *giste*, *diversorium*.

WARBURTON.

In Strype’s *Memorials of Archbishop Cranmer*, p. 283. —The archbishop entreats Cecil, “to let him have the new resolved-upon *gests*, from that time to the end, that he might from time to time know where the king was.”

Again, in *Friar Bacon and Friar Bungay*, 1599:

“Castile, and lovely Elinor with him,

“Have in their *gests* resolved for Oxford town.”

Again, in *Vittoria Corombona*, 1612:

“——Do like the *gests* in the progress,

“You know where you shall find me.”

STEEVENS.

98. ————*a jar o’ the clock*——] A *jar* is, I believe, a single repetition of the noise made by the pendulum of a clock; what children call the *ticking* of it. So, in *King Richard III*.

B

“My



“ My thoughts are minutes, and with sighs they  
*jar.*” STEEVENS.

A *jar*, perhaps, means a minute ; for I do not suppose that the ancient clocks ticked or noticed the seconds. See Holinshed's *Description of England*, p. 241. TOLLET.

121. ———*lordings*———] This diminutive of *lord* is often used by Chaucer. So, in the prologue to his *Canterbury Tales*, the host says to the company, v. 790, late edit.

“ *Lordinges* (quod he) now herkeneth for the  
*beste.*” STEEVENS.

134. ———*the imposition clear'd,*  
*Hereditary ours.*] *i. e.* setting aside *original sin* ; bating the imposition from the offence of our first parents, we might have boldly protested our innocence to heaven. WARBURTON.

143. *Grace to boot!*  
*Of this make no conclusion ; lest you say, &c.]*  
 Polixenes had said, that since the time of childhood and innocence, *temptations had grown to them* ; for that, in that interval, the two queens were become women. To each part of this observation the queen answers in order. To that of *temptations* she replies, *Grace to boot!* *i. e.* though temptations have grown up, yet I hope grace too has kept pace with them. *Grace to boot*, was a proverbial expression on these occasions. To the other part she replies, as for *our* tempting you, pray take heed you draw no conclusion from thence,  
 for



for that would be making your queen and me devils,  
&c. WARBURTON.

The explanation is good; but I have no great faith  
in the existence of such a proverbial expression.

STEEVENS.

172. *And clepe thyself my love;———*] The old  
edition reads—*clap thyself*. This reading may be  
explained: She opened her hand, to *clap* the palm of  
it into his, as people do when they confirm a bargain.  
Hence the phrase—to *clap up a bargain*, *i. e.* make  
one with no other ceremony than the junction of  
hands. So, in *Ram-Alley, or Merry Tricks*, 1611:

“Speak, widow, is’t a match?”

“Shall we *clap* it up?”

Again, in a *Trick to catch the old One*, 1616:

“Come, *clap* hands, a match.”

Again, in *King Henry V.*

“——and so *clap* hands, and a bargain.”

STEEVENS.

188. *The mort o’ the deer;———*] A lesson upon the  
horn at the death of the deer. THEOBALD.

So, in Greene’s *Card of Fancy*, 1608: “—He that  
bloweth the *mort* before the death of the buck, may  
very well miss of his fees.” Again, in the oldest  
copy of *Chevy Chase*:

“The blewe a *mort* uppone the bent.”

STEEVENS.

193. *Why, that’s my bawcock.———*] Perhaps  
from *beau* and *coq*. It is still said in vulgar language,  
that such a one is a *jolly cock*, a *cock of the game*. The



word has already occurred in *Twelfth Night*, and is one of the titles by which Pistol speaks of *King Henry the Fifth*. STEEVENS.

195. *We must be neat; — —*] Leontes, seeing his son's nose smutch'd, cries, *we must be neat*; then recollecting that *neat* is the ancient term for *horned cattle*, he says, *not neat, but cleanly*. JOHNSON.

So, in Drayton's *Polyolbion*, song 3.

“His large provision there of flesh, of fowl, of *neat*.” STEEVENS.

197. — — — *Still virginalling*] Still playing with her fingers, as a girl playing on the *virginals*.

JOHNSON.

A *virginal*, as I am informed, is a very small kind of spinet. Queen Elizabeth's *virginal book* is yet in being, and many of the lessons in it have proved so difficult, as to baffle our most expert players on the harpsichord.

“When we have husbands, we play upon them like *virginal jacks*, they must rise and fall to our humours, or else they'll never get any good strains of musick out of one of us.”

*Decker's Untrussing the Humorous Poet*. Again, in *Ram-Alley, or Merry Tricks*, 1611:

“Where be these rascals that skip up and down

“Like *virginal jacks*?” STEEVENS.

201. *Thou want'st a rough pash, and the shoots that I have,*] *Pash* is *kiss*. *Paz*, Spanish, *i. e.* *thou want'st a mouth made rough by a beard, to kiss with*. *Shoots* are *branches, i. e. horns*. Leontes is alluding to the en-  
signs



signs of cuckoldom — A mad-brain'd boy is, however, call'd a mad *pash* in Cheshire. STEEVENS.

A rough *pash* seems to mean a rough hide or skin. Perhaps it comes from the plural of the French word *peau*, or from a corruption of the Teutonical, *peltz*, a pelt. TOLLET.

*Thou want'st a rough pash, and the shoots that I have, in connexion with the context, signifies—to make thee a calf thou must have the tuft on thy forehead, and the young horns that shoot up in it, as I have.* Leontes asks the prince :

“ ————How now, you wanton calf!

“ Art thou my calf?

“ *Mam.* Yes, if you will, my lord.

“ *Leo.* Thou want'st a rough *pash*, and the shoots that I have,

“ To be full like me.”

To *pash* signifies to *push* or *dash* against, and frequently occurs in old writers. Thus Drayton:

“ They either poles their heads together *pasht*.”

Again, in *How to choose a good Wife from a bad*, 1602, 4to.

“ ————learne *pash* and knock, and beat and mall,

“ Cleave pates and caputs.”——

When in Cheshire a *pash* is used for a *mad-brain'd boy*, it is designed to characterize him from the wantonness of a calf that blunders on, and runs his head against any thing. HENLEY.



205. *As o'er-dy'd blacks,———]* Sir T. Hanmer understands blacks dyed *too much*, and therefore rotten. JOHNSON.

It is common with tradesmen to dye their faded or damaged stuffs, black. *O'er dy'd blacks* may mean those which have received a dye over their former colour. STEEVENS.

207. *No bourn———]* *Bourn* is boundary. So, in *Hamlet* :

“———from whose *bourn*

“No traveller returns.”—— STEEVENS.

209. ———*welkin-eye.———]* Blue eye ; an eye of the same colour with the *welkin*, or sky.

JOHNSON.

210. ———*my collop!——]* So, in the *First Part of King Henry VI.*

“God knows, thou art a *collop* of my flesh.”

STEEVENS.

211. *Affection! thy intention stabs the centre.]* Instead of this line, which I find in the folio, the modern editors have introduced another of no authority :

*Imagination! thou dost stab to the centre.*

Mr. Rowe first made the exchange. I am not certain that I understand the reading which I have restored. *Affection*, however, I believe, signifies *imagination*. Thus, in the *Merchant of Venice* :

“———affections,

“Masters of passion, sway it,” &c.

i e. *imagination*s govern our *passions*. *Intention* is, as Mr. Locke expresses it, “when the mind with great earnestness,



earnestness, and of choice, fixes its view on any idea, considers it on every side, and will not be called off by the ordinary solicitation of other ideas." This vehemence of the mind seems to be what affects Leontes so deeply, or, in Shakspeare's language—*stabs him to the centre.* STEEVENS.

*Affection! thy intention stabs the centre.] Does not this apostrophe mean—O love! thy intenseness pierces my very heart.* HENLEY.

212. *Thou dost make possible things not so held;]* i. e. thou dost make those things possible, which are conceived to be impossible. JOHNSON.

215. ———*credent,]* i. e. credible. See *Measure for Measure*, act iv. line 518. STEEVENS.

223. *What cheer? how is't with you, best brother?]* This line seems rather to belong to the preceding short speech of *Polixenes*, than to *Leontes*.

STEEVENS.

237. *This squash]* A squash is a pea-pod, in that state when the young peas begin to swell in it.

HENLEY.

238. *Will you take eggs for money?]* I meet with Shakspeare's phrase in a comedy called *A Match at Midnight*, 1633:—"I shall have eggs for my money; I must hang myself." STEEVENS.

Mr. Reed supposes that Leontes here asks his son, *if he would fly from an enemy*; and adduces the following passage to support this sense of the phrase. "The French infantry skirmisheth bravely afarre off, and the cavallery gives a furious onset at the first charge; but



but after the first heat *they will take eggs for their money.*" Relations of the most famous Kingdomes and Commonwealths thorowout the World, 4to. 1630, p. 154. EDITOR.

— 240. — *happy man be his dole!* — ] May his *dole* or share in life be to be a *happy man*. JOHNSON.

The expression is proverbial. *Dole* was the term for the allowance of provision given to the poor, in great families. So, in Greene's *Tu Quoque*, 1599:

“ Had the women puddings to their *dole*?”

STEEVENS.

In *Cupid's Revenge*, by Beaumont and Fletcher, we meet with a similar expression :

“ Then *happy man* be his fortune!” MALONE.

256. *Apparent* — ] That is, *heir apparent*, or the next claimant. JOHNSON.

263. — *the neb*, — ] This word is commonly pronounced and written *nib*. It signifies here the *mouth*. So, in *Anne the Queen of Hungarie*, being one of the Tales in Painter's *Palace of Pleasure*, 1566. — “ the amorous wormes of love did bitterly gnawe and teare his heart wyth the *nebs* of their forked heads.

STEEVENS.

266. — *a fork'd one*. — ] That is, a *horned* one ; a *cuckold*. JOHNSON.

295. — *it still came home*. ] This is a sea-faring expression, meaning, *the anchor would not take hold*.

STEEVENS.

297. — *made*

*His business more material*. ] *i. e.* the more  
you



you request'd him to stay, the more urgent he represented that business to be, which summoned him away.

STEEVENS.

300. *They're here with me already;—*] Not Polixenes and Hermione, but casual observers, people accidentally present.

THIRLBY.

*—whispering, rounding:] To round in the ear is to whisper, or to tell secretly.* The expression is very copiously explained by M. Casaubon, in his book *De Ling. Sax.*

JOHNSON.

The word is frequently used by Chaucer, as well as later writers. So in *Lingua*, 1607: "I help'd Herodotus to pen some part of his Muses; lent Pliny ink to write his history; and rounded Rabelais in the ear, when he historified Pantagruel."

Again, in *The Spanish Tragedy*:

"Forthwith revenge *she rounded me i' th' ear.*"

STEEVENS.

302. *—gust it—*] *i. e.* taste it.

STEEVENS.

"Dedecus ille domus sciet ultimus."

*Juv. Sat. 10.*

MALONE.

308. *—is soaking,—*] Thy conceit is of an *absorbent* nature, will draw in more, &c. seems to be the meaning.

STEEVENS.

311. *—lower messes,*] I believe, *lower messes* is only used as an expression to signify the lowest degree about the court. See *Anstis Ord. Gart. i. App. p. 15*: "The earl of Surry began the borde in presence: the earl of Arundel washed with him, and sat



sat both at the *first messe*." At every great man's table the visitants were anciently, as at present, placed according to their consequence or dignity, but with additional marks of inferiority, *viz.* of sitting below the great salt-cellar placed in the centre of the table, and of having coarser provisions set before them. The former custom is mentioned in the *Honest Whore*, by Decker, 1635 : " Plague him ; set him *beneath the salt*, and let him not touch a bit till every one has had his full cut." The latter was as much a subject of complaint in the time of Beaumont and Fletcher, as in that of Juvenal, as the following instance may prove.

" Uncut up pies at the nether end, filled with  
moss and stones,

" Partly to make a shew with,

" And partly to keep the *lower mess* from eating."

*Woman Hater*, act i. sc. 2.

This passage may be yet somewhat differently explained. It appears from a passage in *The merye Jest of a Man called Howleglas*, bl. let. no date, that it was anciently the custom in publick houses to keep ordinaries of different prices : " What table will you be at ? for at the lordes table thei give me no less than to shylinges, and at the merchaunts tables xvi pence, and at my houshold servantes geve me twelve pence." Inferiority of understanding is, on this occasion, comprehended in the idea of inferiority of rank.

STEEVENS.

Concerning the different *messes* in the great families  
of



of our ancient nobility, see *The Houshold Book of the 5th Earl of Northumberland*, 8vo. 1770. PERCY.

332. ———hoxes honesty behind,——] To hox is to ham-string. So, in Knolles' *History of the Turks*:

“———alighted, and with his sword *hoxed* his horse.”

King James VI. in his 11th parliament, had an act to punish “*hochares*,” or slayers of horse, oxen, &c.

STEEVENS.

*Hoxing* is a term still well known to the human brutes in Smithfield-Market. NICHOLS.

349. *Whereof the execution did cry out*  
*Against the non-performance,—]* This means, I think, no more than *a thing necessary to be done*.

JOHNSON.

373. ————were sin  
*As deep as that, tho' true.] i. e.* your suspicion is as great a sin as would be that (if committed) for which you suspect her. WARBURTON.

376. ———meeting noses?] Dr. Thirlby reads, *meting noses*, that is, *measuring noses*. JOHNSON.

382. ———the pin and web,——] Disorders in the eye. See *King Lear*, act iii. sc. 4. STEEVENS.

412. ———a lasting wink ;] So, in the *Tempest*:  
“To the perpetual *wink*, for aye might put  
“This ancient morsel.”—— STEEVENS.

417. ———But I cannot, &c.] In former copies,  
———But I cannot  
*Believe this crack to be in my dread mistress,*  
*So sovereignly being honourable.*



I have lov'd thee.———

Leo. *Make that thy question, and go not?*

Camillo is about to tell Leontes how much he had loved him. The impatience of the king interrupts him by saying, *Make that thy question, i. e. make the love of which you boast the subject of your future conversation, and go to the grave with it.* *Question*, in our author, very often has this meaning. So, in *Measure for Measure*: “But in the loss of question;” *i. e.* in conversation that is thrown away. Again, in *Hamlet*: “questionable shape” is a form propitious to conversation. Again, in *As You Like It*: “an unquestionable spirit” is a spirit unwilling to be conversed with.

STEEVENS.

420. *I have lov'd thee———*] In the first and second folio these words are the conclusion of Camillo's speech. The later editors have certainly done right in giving them to Leontes; but I think they would come in better at the end of the line:

*Make that thy question, and go rot!——I have lov'd thee.*

TYRWHITT.

429. *Could man so blench?*] To *blench* is to start off, to shrink. So, in *Hamlet*, p. 68, line 744:

“If he but *blench*,

“I know my course.———”

Leontes means—could any man so start or fly off from propriety of behaviour?

STEEVENS.

457. ——*If I could find example, &c.*] An allusion to the death of the queen of Scots. The play therefore



fore was written in king James's time.

BLACKSTONE.

480. *How! dare not? do not? do you know, and dare not?*

*Be intelligent to me.———] i. e. do you know, and dare not confess to me that you know?*

TYRWHITT.

499. *In whose success we are gentle;——] I know not whether success here does not mean succession.*

JOHNSON.

*Gentle* in the text is evidently opposed to *simple*; alluding to the distinction between the gentry and yeomanry. So, in *The Insatiate Countess*, 1631:

“And make thee *gentle*, being born a beggar.”

In whose *success* we are gentle, may mean, in consequence of whose *success* in life, &c. STEEVENS.

*Success* seems clearly to have been used for *succession* by Shakspeare, in this, as in other instances.

HENLEY.

520. *I am appointed, Him to murder you.] i. e. I am the person appointed to murder you.* STEEVENS.

526. *To vice you to't,———] i. e. to draw, persuade you.* The character called the *Vice*, in the old plays, was the *tempter* to evil. WARBURTON.

The *vice* is an instrument well known; its operation is to hold things together. So the bailiff speaking of Falstaff: “*If he come but within my vice,*” &c. A *vice*, however, in the age of Shakspeare, might mean any kind of clock-work or machinery. So, in



Holinshed, p. 945: “——the rood of Borleie in Kent, called the rood of grace, made with diverse *vices* to moove the eyes and lips,” &c. It may, indeed, be no more than a corruption of “to *advise* you.” So, in the old metrical romance of *Syr Guy of Warwick*, bl. let. no date:

“Then said the emperour Ernis,

“Methinketh thou sayest a good *vyce*.”

My first attempt at explanation is, I believe, the best.

STEEVENS.

530. ——did betray *the best*!] Perhaps Judas. The word *best* is spelt with a capital letter, thus, *Best*, in the first folio.

HENDERSON.

541. —————*whose foundation*

*Is pil'd upon his faith,———*] This folly which is erected on the foundation of settled *belief*.

STEEVENS.

562. ——*and thy places shall*

*Still neighbour mine.———*] That is, Wherever thou art, I will still be near thee.

MALONE.

572. *Good expedition be my friend, and comfort*

*The gracious queen;———*] *Comfort* is, I apprehend, here used as a verb. ‘Good expedition, befriend me, by removing me from a place of danger, and comfort the innocent queen, by removing the object of her husband’s jealousy—the queen, who is the subject of his conversation, but without reason—the object of his suspicion.’

We meet a similar phraseology in *Twelfth Night*:

“Do



“Do me this courteous office as to know of the knight what my offence to him is; it is *something of my negligence, nothing of my purpose.*” MALONE.

ACT II.

Line 33. *A sad tale's best for winter:*] Hence, I suppose, the title of the play. TYRWHITT.

This supposition may be countenanced by a passage in our author's 98th Sonnet:

“Yet not the lays of birds, &c.

“Could make me any *Summer's story* tell.”

STEEVENS.

48. *In my just censure! in my true opinion!*] Censure, in the time of our author, was generally used (as in this instance) for judgment, opinion. So, Sir Walter Raleigh, in his commendatory verses prefixed to Gascoigne's *Steel Glasse*, 1576:

“Wherefore to write my *censure* of this book.”

MALONE.

49. *Alack, for lesser knowledge!—*] That is, *O that my knowledge were less.* JOHNSON.

51. *—spider—*] That spiders were esteemed venomous, appears by the evidence of a person who was examined in Sir T. Overbury's affair, “the countesse wished me to get the *strongest poyson* I could,

C ij

&c.



&c. Accordingly I bought *seven . . . . . great spiders* and *cantharides*.” HENDERSON.

56. — *violent* hefts ; — ] *Hefts* are heavings, what is heaved up. So, in Sir Arthur Gorges’ *Translation of Lucan*, 1614 :

“ But if a part of heav’n’s huge sphere

“ Thou chuse thy pond’rous *heft* to beare.”

STEEVENS.

61. *He hath discover’d my design, and I*

*Remain* a pinch’d thing ; — ] The sense, I think, is, He hath now discovered my design, and I am treated as a mere child’s baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please.

REVISAL.

The same expression occurs in *Eliosto Libidinoso*, a novel by one John Hinde, 1606: “ Sith then, Cleodora, thou art *pinched*, and hast none to pity thy passions, dissemble thy affection, though it cost thee thy life.” Again, in Greene’s *Never too late*, 1616: “ Had the queene of poetrie been *pinched* with so many passions,” &c. These instances may serve to shew that *pinched* had anciently a more dignified meaning than it appears to have at present. Spenser, in his *Faery Queen*, B. III. c. 12. has equipped *grief* with a pair of *pincers* :

“ A pair of *pincers* in his hand he had,

“ With which he *pinched* people to the heart.”

The sense proposed by the author of the *Revisal*, may, however, be supported by the following passage in the *City Match*, by Jasper Maine, 1639 :

“ — *Pinch’d*



“ ——— *Pinch'd* napkins, captain, and laid

“ Like fishes, fowls, or faces.” STEEVENS.

89. ——— *for calumny will sear*

*Virtue itself.*——] That is, will *stigmatize* or *brand* it as infamous.

So, in *All's Well that Ends Well*:

“ My maiden's name *sear'd*.

“ Otherwise.” HENLEY.

97. ———— *you, my lord,*

*Do but mistake.*] Otway had this passage in his thoughts, when he put the following lines into the mouth of Castalio:

“ ——— Should the bravest man,

“ That e'er wore conquering sword, but dare to  
whisper

“ What thou proclaim'st, he were the worst of  
liars:

“ My friend may be mistaken.” STEEVENS.

108. *A federary with her*;——] A *federary* is a confederate, an accomplice. STEEVENS.

110. *But with her most vile principal*,——] One that knows what Hermione should be ashamed of, even if the knowledge of it rested only in her own breast and that of her paramour, without the participation of any confident.—*But*, which is here used for *alone*, renders this passage somewhat obscure. It has the same signification again in this scene:

“ He who shall speak for her is afar off guilty,

“ *But* that he speaks.” MALONE.



120. ————*if I mistake*———

*The centre, &c.*———] That is, if the proofs which I can offer will not support the opinion I have formed, no foundation can be trusted. JOHNSON.

124. *He, who shall speak for her, is far off guilty,  
But that he speaks.] Far off guilty, signifies,  
guilty in a remote degree.* JOHNSON.

The same expression occurs in *King Henry V.*

“Or shall we sparingly shew you *far off*

“The dauphin’s meaning?” MALONE.

143. ————*this action,*——] The word *action* is here taken in the lawyer’s sense, for *indictment, charge, or accusation.* JOHNSON.

158. ————*I’ll keep my stable where*

*I lodge my wife;*——] *Stable-stand* (*stabilis statio*, as Spelman interprets it) is a term of the forest-laws, and signifies a place where a deer-stealer fixes his stand, under some convenient cover, and keeps watch for the purpose of killing deer as they pass by. From the place it came to be applied also to the person, and any man taken in a forest in that situation, with a gun or bow in his hand, was presumed to be an offender, and had the name of a *stable-stand*. In all former editions this hath been printed *stable*; and it may, perhaps, be objected, that another syllable added spoils the smoothness of the verse. But by pronouncing *stable* short, the measure will very well bear it, according to the liberty allowed in this kind of writing, and which Shakspeare never scruples to use; therefore I read, *stable-stand*. HANMER.

There



There is no need of Hanmer's addition to the text. So, in the ancient interlude of the *Repentaunce of Marie Magdalaine*, 1567 :

“Where thou dwellest, the devyll may have a  
stable.” STEEVENS.

160. Than *when I feel*——] The old copy reads—*Then* when I feel, &c. I am aware, *than* was formerly spelt *then*; but here, perhaps, the latter word was intended. MALONE.

169. ——*land-damn him*:——] Sir T. Hanmer interprets, *stops his urine*. *Land* or *lant* being the old word for *urine*.

*Land-damn* is, probably, one of those words which caprice brought into fashion, and which, after a short time, reason and grammar drove irrecoverably away. It perhaps meant no more than I will *rid the country* of him, *condemn him* to quit the *land*. JOHNSON.

*Land-damn him*, if such a reading can be admitted, may mean, *he would procure sentence to be past on him in this world, on this earth*.

Antigonus could no way make good the threat of *stopping his urine*. Besides, it appears too ridiculous a punishment for so atrocious a criminal. It must be confessed, that what Sir T. Hanmer has said concerning the word *lant* is true. I meet with the following instance in Glapthorne's *Wit in a Constable*, 1639 :

“Your frequent drinking country ale with *lant*  
in't.”

And, in Shakspeare's time, to drink a lady's health in  
*urine*



*urine* appears to have been esteemed an act of gallantry. One instance (for I could produce many) may suffice: "Have I not religiously vow'd my heart to you, been drunk for your health, eat glasses, *drank urine*, stabb'd arms, and done all the offices of protested gallantry for your sake?" *Antigonus*, on this occasion, may therefore have a dirty meaning. It should be remembered, however, that to *damn* anciently signified to *condemn*. So, in *Promos and Cassandra*, 1578:

"Vouchsafe to give my *damned* husband life."

Again, in *Julius Caesar*, act iv. scene 1.

"He shall not live; look, with a spot I *damn* him."

STEEVENS.

*That will be damn'd for it; would I knew the villain, I would land-damn him:]* I am persuaded that this is a corruption, and that the Printer caught the word *damn* from the preceding line.—What the poet's word was, it is difficult to conjecture; but the sentiment was probably similar to that in *Othello*:

"O heaven, that such companions thou'dst unfold," &c.

Perhaps we should read—land-dam, *i. e.* kill him; bury him in earth.

So, in Kendall's *Flowers of Epigrams*, 1577:

"The corps clapt fast in clatter'd *claye*,

"That here engrav'd doth lie."——

MALONE.

By adding only the third part of a letter, I believe  
the



the original reading may be recovered. This expression cannot be so properly called a *pun*, as an *antiphrasis*, on the word *damn*. Perhaps the poet, who was no slave to orthography, wrote DAMM for DAM. —To *land-dam* may here signify to fix upright alive in the earth.—The same idea occurs elsewhere; with an addition indeed, not suited to the present occasion, —“ of being bowled to death with turnips.”

HENLEY.

171. *The second, and the third, nine, and some five.*] This line appears obscure, because the word *nine* seems to refer to both “ *the second and the third.*” But it is sufficiently clear, *referendo singula singulis*. *The second is of the age of nine, and the third is some five years old.*

The same expression, as Theobald has remarked, is found in *King Lear*:

“ For that I am, *some twelve or fourteen moon-shines,*

“ Lag of a brother.”

MALONE.

The second folio reads, *sonnes five.*

REED.

175. *And I had rather glib myself, &c.*] *Glib* is at this time current in many countries, where they say —to *glib a boar*, to *glib a horse*. So, in *St. Patrick for Ireland*, a play by Shirley, 1640:

“ If I come back, let me be *glib'd.*”

STEEVENS.

181. *Striking his brows.*] This stage direction is not in the old copy. I doubt its propriety. Leontes might feel a stroke upon his brows, but could not

see



see the instruments that feel, i. e. his brows.

TOLLET.

Dr. Johnson's former edition reads——sinking *his brows*, which I corrected into *striking*. Sir T. Hanmer gives—*Laying hold of his arm*. Some stage direction seems necessary, but what it should be, is not very easy to decide.

STEEVENS.

As a stage direction is certainly requisite, and as there is none in the old copy, I will venture to propose a different one from any hitherto mentioned. *Leontes*, perhaps, *touches the forehead of Antigonus with his fore and middle fingers forked in imitation of a SNAIL'S HORNS*; for *these*, or imaginary horns of his own like them, are *the instruments that feel*, to which he alluded.—There is a similar reference in the *Merry Wives of Windsor*, from whence the present direction of *striking his brows* seems to have been adopted:—“he so takes on—so curses all Eve's daughters, and so *buffets himself on the forehead*, crying, *Peer out, peer out!*”——The word *lunes*, it should be noted, occurs in the context of both passages, and in the same sense.

HENLEY.

209. ——*nought for approbation,*  
*But only seeing,——]* *Approbation*, in this place, is put for *proof*.

JOHNSON.

217. ——*stuff'd sufficiency;——]* That is, of abilities more than enough.

JOHNSON.

227. *Lest that the treachery of the two, &c.——]*  
 He has before declared, that there is a *plot against his life*



*life and crown, and that Hermione is federary with Polixenes and Camillo.* JOHNSON.

269. *These dangerous, unsafe lunes o' the king!—*] I have no where, but in our author, observed this word adopted in our tongue, to signify *frenzy, lunacy*. But it is a mode of expression with the French.—*Il y a de la lune*; (*i. e.* he has got the moon in his head; he is frantick.) Cotgrave. “*Lune, folie. Les femmes ont des lunes dans la tête.*” Richelet.

THEOBALD.

A similar expression occurs in the *Revenger's Tragedy*, 1608: “I know 'twas but some peevish *moon* in him.” *Lunes*, however, were part of the accoutrements of a hawk. So, in Greene's *Mamillia*: “—yea, in seeking to unloose the *lunes*, the more she was intangled.” STEEVENS.

314. —————out of the blank

*And level of my brain,——*] Beyond the aim of any attempt that I can make against him. *Blank* and *level* are terms of archery. JOHNSON.

381. *And would by combat make her good, so were I A man, the worst about you.*] The *worst* means only the *lowest*. Were I the meanest of your servants, I would yet claim the combat against any accuser.

JOHNSON.

This is scarcely accurate. The *worst man*, as applied by Paulina, means, *the least expert in the use of arms*. HENLEY.

390. *A mankind witch!—*] A *mankind* woman is yet used in the midland counties, for a woman violent,



lent, ferocious, and mischievous. It has the same sense in this passage. Witches are supposed to be *mankind*, to put off the softness and delicacy of women; therefore Sir Hugh, in the *Merry Wives of Windsor*, says of a woman suspected to be a witch, “*that he does not like when a woman has a beard.*” Of this meaning Mr. Theobald has given examples. JOHNSON.

So, in the *Two Angry Women of Abingdon*, 1599 :

“That e’er I should be seen to strike a woman,—

“Why she is *mankind*, therefore thou may’st strike her.” STEEVENS.

399. ———*thou art woman-tyr’d* ;——] *Woman-tyr’d* is *peck’d* by a woman. The phrase is taken from falconry, and is often employed by writers contemporary with Shakspeare.—So, in *The Widow’s Tears*, by Chapman, 1612 :

“He has given me a bone to *tire* on.”

Again, in Decker’s *Match me in London*, 1631 :

“——the vulture *tires*

“Upon the eagle’s heart.”

Again, in Heywood’s *Rape of Lucrece*, 1630 :

“Must with keen fang *tire* upon thy flesh.”

*Partlet* is the name of the hen in the old story-book of *Reynard the Fox*. STEEVENS.

*Woman-tyr’d* is, simply, *hen-pecked*. EDITOR.

401. ———*thy crone*.] *i. e.* thy old worn-out woman. A *croan* is an old toothless sheep: thence an old woman. So, in *Love’s Mistress*, by T. Heywood, 1636 :

“Witch



“Witch and hag, crone and beldam.”

STEEVENS.

403. *Unvenerable be thy hands, if thou*

*Tak'st up the princess, by that forced baseness]*

Leontes had ordered Antigonus to *take up the bastard*; Paulina forbids him to touch the princess under that appellation. *Forced is false*, uttered with violence to truth.

JOHNSON.

432. *——his smiles ;]* These two redundant words might be rejected, especially as the child has already been represented as the inheritor of its father's *dimples and frowns*.

STEEVENS.

437. *No yellow in't ; ——]* *Yellow* is the colour of jealousy.

JOHNSON.

So, Nym says in the *Merry Wives of Windsor*: “I will possess him with *yellowness*.”

STEEVENS.

440. *And, lozel, ——]* “A *lozel* is one that hath lost, neglected, or cast off his owne good and welfare, and so is become lewde and carelesse of credit and honesty.” *Verstigan's Institution*, 1634, p. 335.

REED.

507. *——swear by this sword,]* See a note on *Hamlet*, act i. sc. 5.

STEEVENS.

522. *commend it strangely to some place,]* Commit to some place, *as a stranger*, without more provision.

JOHNSON.



ACT III.

Line 2. *FERTILE the isle; ———*] In the *History of Dorastus and Faunia*, the queen desires the king to send “six of his nobles, whom he best trusted, to the isle of Delphos,” &c. STEEVENS.

17. *The time is worth the use on't.*] *The time worth the use on't*, means, the time which we have spent in visiting Delphos, has recompensed us for the trouble of so spending it. JOHNSON.

34. *Even to the guilt, or the purgation. ———*] Mr. Roderick observes, that the word *even* is not to be understood here as an *adverb*, but as an *adjective*, signifying *equal* or *indifferent*. STEEVENS.

The epithet *even-handed*, as applied in *Macbeth* to *Justice*, seems to unite both senses. HENLEY.

44. *——pretence——*] Is, in this place, taken for a *scheme laid*, a *design formed*; to *pretend* means to *design*, in the *Two Gentlemen of Verona*. JOHNSON.

52. *——mine integrity, &c.*] That is, my *virtue* being accounted *wickedness*, my assertion of it will pass but for a *lie*. *Falsehood* means both *treachery* and *lie*. JOHNSON.

It is frequently used in the former sense in *Othello*, act v.

“He says, thou told'st him that his wife was  
*false.*”

Again :

“——Thou



“ ——— Thou art rash as fire,

“ To say that she was *false*.” MALONE.

68. ——— *For life, I prize it, &c.] Life is to me now only grief, and as such only is considered by me, I would therefore willingly dismiss it.* JOHNSON.

69. *I would spare :——]* To spare any thing is, to let it go, to quit the possession of it. JOHNSON.

70. *'Tis a derivative from me to mine,]* This sentiment, which is probably borrowed from *Ecclesiasticus*, chap. iii. verse 41. cannot be too often impressed on the female mind : “ The glory of a man is from the honour of his father ; and *a mother in dishonour is a reproach unto her children.*” STEEVENS.

74. ——— *Since he came,*  
*With what encounter so uncurrent I*  
*Have strain'd, to appear thus ?———]* The sense seems to be this :—*What sudden slip have I made, that I should catch a wrench in my character ?*

“ ——— a noble nature

“ May catch a wrench.” *Timon.*

An *uncurrent encounter* seems to mean an irregular, unjustifiable congress. Perhaps it may be a metaphor from *tilting*, in which the shock of meeting adversaries was so called. Thus, in Drayton's *Legend of T. Cromwell, Earl of Essex* :

“ Yet these encounters thrust me not awry.”

The sense would then be :——In what base reciprocation of love have I caught this strain ? *Uncurrent* is what will not pass.

Mrs. Ford talks of—*some strain in her character ;*

D i j

and



and in Beaumont and Fletcher's *Custom of the Country*, the same expression occurs :

“ ———strain your loves

“ With any base, or hir'd persuasions.”

To *strain*, I believe, means to *go awry*. So, in the 6th song of Drayton's *Polyolbion* :

“ As wantonly she *strains* in her lascivious course.”

Drayton is speaking of the irregular course of the river Wye. STEEVENS.

To *strain*, I believe, here signifies to *swerve*. The word occurs again nearly in the same sense in *Romeo and Juliet* :

“ Nor aught so good but *strain'd* from that fair use,

“ Revolts——”

A *bed-swerver* has already occurred in this play.

MALONE.

The *bounds of honour*, which are mentioned immediately after, justify Mr. Steevens in supposing the imagery to have been taken from *tilting*. HENLEY,

81. *I ne'er heard yet,*

*That any of these bolder vices wanted*

*Less impudence to gain-say what they did,*

*Than to perform it first.]* It is apparent that

according to the proper, at least according to the present use of words, *less* should be *more*, or *wanted* should be *had*. But Shakspeare is very uncertain in his use of negatives. It may be necessary once to observe, that in our language two negatives did not originally



originally affirm, but strengthen the negation. This mode of speech was in time changed, but, as the change was made in opposition to long custom, it proceeded gradually, and uniformity was not obtained, but through an intermediate confusion.

JOHNSON.

“I never heard, says Leontes, that any of these greater offenders wanted (*i. e.* were deficient in) less impudence to deny their crime than to commit it. You therefore, he means to tell the queen, who have had sufficient impudence to do what I charge you with, can be at no loss for impudence to deny it.”

REMARKS.

110. *My life stands in the level of your dreams.*] To be in the level is, by a metaphor from archery, to be within the reach.

JOHNSON.

114. ——— *As you were past all shame,*

(*Those of your fact are so*) *so past all truth;*]

I do not remember that *fact* is used any where absolutely for *guilt*, which must be its sense in this place.

JOHNSON.

*Those of your fact are so.*——I should guess *sect* to be the right word. See *King Henry IV.* P. II. act ii. line 480 :

In Middleton's *Mad World my Masters*, a courtezan says : “It is the easiest art and cunning for our *sect* to counterfeit sick, that are always full of fits when we are well.”

FARMER.

Thus, Falstaff speaking to Doll Tearsheet : “So is all her *sect* : if they be once in a calm, they are sick.”



sick." *Those of your fact* may, however, mean—those who have done as you do. STEEVENS.

130. *Starr'd most unluckily,——]* *i. e.* born under an inauspicious planet. STEEVENS.

137. *I have got strength of limit.——]* I know not well how *strength of limit* can mean *strength to pass the limits* of the child-bed chamber, which yet it must mean in this place, unless we read in a more easy phrase, *strength of limb*. And now, &c. JOHNSON.

*I have got strength of limit.——]* From the following passage in the black letter history of *Titana and Theseus* (of which I have no earlier edition than that in 1636), it appears that *limit* was anciently used for *limb*:

“——thought it very strange that nature should endow so fair a face with so hard a heart, such comely *limits* with such perverse conditions.”

STEEVENS.

*Limits*, in this passage, signifies *exteriors*, and not *limbs*. HENLEY.

154. *The flatness of my misery;——]* That is, how low, how *flat* I am laid by my calamity. JOHNSON.

So, Milton, *Paradise Lost*, B. II.

“——Thus repuls'd, our final hope

“Is *flat* despair.” MALONE.

165. *Hermione is chaste, &c.]* This is taken almost literally from Lodge's Novel:

“*The Oracle.*

“Suspicion is no prooffe: jealousie is an unequal judge. Bellaria is chaste; Egisthus blameless;

Franion



Franion a true subject; Pandosto treacherous; his babe innocent; and the king shall dye without an heire, if that which is lost be not found." MALONE.

179. *Of the queen's speed,———*] *Of the event of the queen's trial; so we still say, he sped well or ill.*

JOHNSON.

205. *———and to the certain hazard*

*Of all incertainties himself commended,*] The old copy reads—and to *the hazard*.——The defect in the metre shews clearly that some word of two syllables was omitted by the transcriber or compositor. *Certain* was added by the editor of the second folio; and is less likely to have been the epithet applied to "hazard," than almost any that can be named. *Fearful* appears to me to have a much better claim to a place in the text.

*Commended* is here, as in a former scene, used for *committed*. MALONE.

208. *Through my dark rust!——*] The word *dark* is not in the original copy, being like that just mentioned, an arbitrary addition made by the editor of the second folio, who did not perceive that *through* was printed erroneously for *thorough*, a word as frequently used in our author's time as the other. There is clearly no need of any other amendment. Shakspeare seldom deals in such common-place epithets as that which has been unnecessarily introduced in this line. MALONE.

209. *Does my deeds make the blacker !*] This vehement retraction of Leontes, accompanied with the confession



confession of more crimes than he was suspected of, is agreeable to our daily experience of the vicissitudes of violent tempers, and the eruptions of minds oppressed with guilt. ————— JOHNSON.

224. *That thou betrayd'st Polixenes; 'twas nothing;  
That did but shew thee, of a fool, inconstant,  
And damnable ungrateful:————*] *It shew'd  
thee first a fool, then inconstant and ungrateful.*

————— JOHNSON.  
227. *Thou would'st have poison'd good Camillo's honour,*] How should Paulina know this? No one had charged the king with this crime except himself, while Paulina was absent, attending on Hermione. The poet seems to have forgot this circumstance.

————— MALONE.  
231. ————— *tho' a devil  
Would have shed water out of fire, ere don't:]*  
*i. e.* a devil would have shed tears of pity o'er the damn'd, ere he would have committed such an action.

————— STEEVENS.  
261. *I am sorry for't:]* This is another instance of the sudden changes incident to vehement and ungovernable minds. ————— JOHNSON.

288. *Thou art perfect then,————*] *Perfect* is often used by Shakspeare for *certain, well assured, or well-informed.* ————— JOHNSON.

It is so used by almost all our ancient writers.

————— STEEVENS.  
337. — *thy character:—*] *i. e.* the writing afterwards discovered with Perdita: — “the letters of Antigonus



Antigonus found with it, which they knew to be his character."

STEEVENS.

346. ——— *A savage clamour!* ———] This clamour was the cry of the dogs and hunters; then seeing the bear, he cries, *this is the chace*, or, the animal pursued.

JOHNSON.

360. ——— *a barne! a very pretty barne!* ———] *i. e.* child. So, in R. Broome's *Northern Lass*, 1633:

"Peace wayward *barne*; O cease thy moan,

"Thy far more wayward daddy's gone."

It is a north-country word. *Barnes* for *borns*, things born; seeming to answer to the Latin *nati*.

STEEVENS.

398. Shep. 'Would, I had been by to have help'd the old man.] Though all the printed copies concur in this reading, I am persuaded, we ought to restore, *nobleman*. The Shepherd knew nothing of Antigonus's age; besides, the clown had just told his father, that he said his name was Antigonus, a *nobleman*, and no less than three times in this short scene, the Clown, speaking of him, calls him the *gentleman*.

THEOBALD.

I suppose the Shepherd infers the age of Antigonus from his inability to defend himself; or, perhaps, Shakspeare, who was conscious that he himself designed Antigonus for an *old* man, has inadvertently given this knowledge to the Shepherd, who had never seen him.

STEEVENS.

406. ——— *a bearing-cloth* ———] *A bearing-cloth* is the fine mantle or cloth with which a child is usually covered,



covered, when it is carried to the church to be baptized. PERCY.

411. *You're a made old man;—*] In former copies:—*You're a mad old man; if the sins of your youth are forgiven you, you're well to live. Gold! all gold!—* This the Clown says upon his opening his fardel, and discovering the wealth in it. But this is no reason why he should call his father a *mad old man*. I have ventured to correct in the text—*You're a made old man: i. e. your fortune's made by this adventitious treasure.* So our poet, in a number of other passages.

THEOBALD.

Dr. Warburton did not accept this emendation, but it is certainly right. The word is borrowed from the novel: “The good man desired his wife to be quiet: if she would hold peace, they were *made* for ever”

FARMER.

### ACT IV.

Line 2. *—THAT make, and unfold error—*] *Departed time* renders many facts obscure, and in that sense is the cause of error. *Time to come* brings discoveries with it. STEEVENS.

5. *—that I slide  
O'er sixteen years,—*] This trespass, in respect



spect of dramattick unity, will appear venial to those who have read the once famous Lilly's *Endymion*, or (as he himself calls it in the Prologue) his *Man in the Moon*. The author was applauded and very liberally paid by Queen Elizabeth. Two acts of his piece comprize the space of forty years, Endymion lying down to sleep at the end of the second, and waking in the first scene of the fifth, after a nap of that unconscionable length. Lilly has likewise been guilty of much greater absurdities than ever Shakspeare committed; for he supposes that Endymion's hair, features, and person, were changed by age during his sleep, while all the other personages of the drama remained without alteration.

George Whetstone, in the epistle dedicatory, before his *Promos and Cassandra*, 1578 (on the plan of which *Measure for Measure* is formed), had pointed out many of these absurdities and offences against the laws of the drama. It must be owned, therefore, that Shakspeare has not fallen into them through ignorance of what they were. "For at this daye, the Italian is so lascivious in his comedies, that honest hearts are grieved at his actions. The Frenchman and Spaniard follow the Italian's humour. The German is too holy; for he presents on everye common stage, what preachers should pronounce in pulpits. The Englishman in this quallitie is most vaine, indiscreete, and out of order. He first grounds his worke on impossibilities: then in three houres runnes he throwe the worlde: marryes, gets children, makes children



children men, men to conquer kingdoms, murder monsters, and bringeth goddesses from heaven, and fetcheth devils from hell," &c.—This quotation will serve to shew that our poet might have enjoyed the benefit of literary laws; but, like Achilles, denied that laws were designed to operate on beings confident of their own powers, and secure of graces beyond the reach of art.

STEEVENS.

6. ———and leave the growth untry'd

*Of that wide gap; ———]* The growth of the wide gap, is somewhat irregular; but he means, the growth, or progression of the time which filled up the gap of the story between Perdita's birth and her sixteenth year. To leave this growth untried, is to leave the passages of the intermediate years unnoted and unexamined. Untried is not, perhaps, the word which he would have chosen, but which his rhyme required.

JOHNSON.

Dr. Johnson's explanation of *growth* is confirmed by a subsequent passage :

"I turn my glass, and give my scene such  
growing,

"As you had slept between."

So, in *Pericles*, 1609 :

"Now to Marina bend your mind,

"Whom our fast-growing scene must find."

MALONE.

7. ———since it is in my power, &c.] The reasoning of *Time* is not very clear; he seems to mean, that he who has broke so many laws, may now break another;

that



that he who introduced every thing, may introduce Perdita on her sixteenth year; and he entreats that he may pass as of old, before any *order* or succession of objects, ancient or modern, distinguished his periods. JOHNSON.

19. ————*imagine me,*

*Gentle spectators, that I now may be  
In fair Bohemia;—]* Time is every where alike. I know not whether both sense and grammar may not dictate,

———*imagine we,*

*Gentle spectators, that you now may be, &c.*  
Let us imagine that you, who behold these scenes, are now in Bohemia. JOHNSON.

29. *Is the argument of time:—]* Argument is the same with subject. JOHNSON.

36. *It is fifteen years—]* We should read—  
*sixteen. Time has just said,*

———*that I slide*

*O'er sixteen years—*

Again, act v. sc. 3. “Which lets go by some *sixteen* years.”

Again, *ibid*: “——Which *sixteen* winters cannot blow away.” STEEVENS.

51. ———*and my profit therein, the heaping friendships.—]* This is nonsense. We should read,—  
*reaping friendships.* WARBURTON.

I see not that the present reading is nonsense: the sense of *heaping friendships*, though like many other of our author's, unusual, at least unusual to modern



ears, is not very obscure. *To be more thankful shall be my study; and my profit therein the heaping friendships. That is, I will for the future be more liberal of recompence, from which I shall receive this advantage, that as I heap benefits I shall heap friendships; as I confer favours on thee, I shall increase the friendship between us.*

JOHNSON.

63. —but I have, missingly, noted,—] *Missingly noted*, means, I have observed him at intervals; not constantly or regularly, but occasionally.

STEEVENS.

78. —But, I fear, the angle—] *Angle*, in this place, means a *fishing-rod*, which he represents as drawing his son, like a fish, away. So, in *King Henry IV. Part I.*

“—————he did win

“The hearts of all that he did *angle* for.”

Again, in *All's Well that Ends Well*:

“She knew her distance, and did *angle* for me.”

STEEVENS.

88. —Autolycus—] *Autolycus* was the son of Mercury, and as famous for all the arts of fraud and thievery as his father:

“*Non fuit Autolyci tam piceata manus.*” Martial:

STEEVENS.

91. *For the red blood reigns in the winter pale.*] This line has suffered a great variety of alterations; but I am persuaded the old reading is the true one. The first folio has, “the winter's pale,” and the meaning is, the red, the *spring* blood now reigns o'er



the parts lately under the *dominion of winter*. The *English pale*, the *Irish pale*, were frequent expressions in Shakspeare's time; and the words *red* and *pale* were chosen for the sake of the *antithesis*. FARMER.

Dr. Farmer is certainly right. I had offered this explanation to Dr. Johnson, who rejected it. In *King Henry V.* our author says,

“ ———the English breach

“ *Pales* in the flood,” &c.

Again, in another of his plays :

“ Whate'er the ocean *pales*, or sky inclips.”

Holinshed, p. 528, calls Sir Richard Aston, “ Lieutenant of the English *pale*, for the earle of Summer-set.” Again, in *King Henry VI.* Part I.

“ How are we park'd, and bounded in a *pale*.”

STEEVENS.

By the *red blood's reigning in the winter pale*, I believe no more is meant than that, in the *sweet of the year*, the cheek, which during winter was of a *wan hue*, becomes *flushed with blushes*. The mention of *the white sheet bleaching on the hedge*, with the effects which the sight of it produces, are a full confirmation of this sense. HENLEY.

94. ———*pugging tooth*——] Sir T. Hanmer, and after him Dr. Warburton, read—*progging tooth*. It is certain that *pugging* is not now understood. But Dr. Thirlby observes, that it is the cant of gypsies.

JOHNSON.

The word *pugging* is used by Greene in one of his pieces, and *progging* by Beaumont and Fletcher in



the *Spanish Curate*. And a *puggard* was a cant name for some particular kind of thief. So, in the *Roaring Girl*, 1611 :

“ Of cheaters, lifters, nips, foists, *puggards*,  
curbers.”

See *Prigging* in *Minshew*. STEEVENS.

Such expressions as a *colt's tooth*, &c. are well understood.—A *peg-top* is called in the west of England a *pug-top*. There can scarce be a doubt that *pugging* is the original word. Those who wish a further explanation, may refer to *Skinner*, under the word *Pugs*. HENLEY.

96. *The lark, that tirra-lirra chaunts,*

— — — — —

La gentille allouette avec son *tire-lire*

*Tire lire a lirè et tire-lirant rire*

Vers la voute du Ciel, puis son vol vers ce  
lieu

Vire et desire dire adieu Dieu, adieu Dieu !

*Du Bartas.*

Ecce suum *tirile tirile* : suum *tirile tractat*.

*Linnæi Fauna Suecica.*

T. H. W.

98. ———my aunts,] *Aunt* appears to have been at this time a cant for a *bawd*. In Middleton's comedy called, *A Trick to catch the Old One*, 1616, is the following confirmation of its being used in that sense :—“ It was better bestow'd upon his uncle than one of his *aunts*, I need not say *bawd*, for every one



one knows what *aunt* stands for in the last translation." STEEVENS.

101. —wore three-pile ;—] *i. e.* rich velvet. So, in *Ram-Alley, or Merry Tricks*, 1611:

“ —————and line them

“ With black, crimson, and tawny *three-pil'd velvet.*” STEEVENS.

110. *My traffick is sheets ;—*] *i. e.* I am a vender of sheet-ballads and other publications that are sold unbound. From the word *sheets* the poet takes occasion to quibble.

“ Our fingers are lime-twigs, and barbers we be,

“ To catch *sheets* from hedges most pleasant to see.” *Three Ladies of London*, 1584.

Again, in Beaumont and Fletcher's *Beggar's Bush*:

“ To steal from the hedge both the shirt and the sheet.” STEEVENS.

111. *My father nam'd me, Autolycus, &c.*] Mr. Theobald says, *the allusion is unquestionably to Ovid.* He is mistaken. Not only the allusion, but the whole speech, is taken from Lucian, who appears to have been one of our poet's favourite authors, as may be collected from several places of his works. It is from *his discourse on judicial astrology*, where Autolycus talks much in the same manner; and 'tis on this account that he is called the son of Mercury by the ancients, namely, because he was born under that planet. And as the infant was supposed by the astrologers to communicate of the nature of the star which predominated, so Autolycus was a thief. WARBURTON.



This piece of Lucian, to which Dr. Warburton refers, was translated long before the time of Shakspeare. I have seen it, but it had no date.

STEEVENS.

113. — *With die and drab, I purchas'd this caparison ;* — ] *i. e.* with gaming and whoring I brought myself to this shabby dress.

PERCY.

114. — *my revenue is the silly cheat.* — ] The *silly cheat* is one of the *technical* terms belonging to the art of *coneycatching* or *thievery*, which Greene has mentioned among the rest, in his treatise on that ancient and honourable science. I think it means *picking pockets*.

STEEVENS.

115. *Gallows, and knock, &c.* ] The resistance which a highwayman encounters in the fact, and the punishment which he suffers on detection, withhold me from daring robbery, and determine me to the silly cheat and petty theft.

JOHNSON.

119. — *Every eleven weather tods ; every tod yields pound and odd shilling :* ] This passage appears to me unintelligible from a variety of mistakes. In the first place, no reason, I believe, can be assigned for the clown's choosing so singular a number as *eleven* to form his calculation upon, in estimating the value of fifteen hundred fleeces. It is much more probable that, like Justice Shallow, he should have counted his wethers by the *score*. In the first folio, the only authentick ancient copy of this play, there is no appearance of elision, the word being printed thus, with a capital letter ; — Every *Leaven* weather, &c.

I suppose



I suppose that Shakspeare wrote—"Every—*living* wether," &c. the only profit that arises from sheep, while they are *living*, being their fleeces.

The other error seems to have arisen from our author's not having made the proper calculation. In his "*sallad* days," (his father being a dealer in wool) he was perhaps not unacquainted with this subject; but having at a subsequent period discharged such matters from his mind, he probably left blanks in his MS. intending to fill them up, when he should have gained the necessary information; and afterwards forgot them. The whole passage therefore should, I think, be printed thus: "Every—*living* wether—tods; every tod yields—pound and odd shilling; fifteen hundred shorn," &c. MALONE.

119. —*tods*;—] A *tod* is twenty-eight pounds of wool. PERCY.

129. ———*three-man-song-men all*,———] *i. e.* singers of catches in three parts. A *six-man song* occurs in the *Tournament of Tottenham*. See *The Rel. of Poetry*, Vol. II. p. 24. PERCY.

So, in Heywood's *King Edward IV.* 1626: "—call Dudgeon and his fellows, we'll have a *three-man song*." Before the comedy of the *Gentle Craft*, or the *Shoemaker's Holiday*, 1600, some of these *three-man songs* are printed. STEEVENS.

130. ———*means, and bases*:—] *Means* are tenors.

STEEVENS.

133. ———*warden-pies*;———] *Wardens* are a species of large pears. I believe the name is disused at present:



sent: it however afforded Ben Jonson room for a quibble in his masque of *Gypsies Metamorphosed*:

“A deputy tart, a church-warden pye.”

It appears from a passage in *Cupid's Revenge*, by Beaumont and Fletcher, that these pears were usually eaten roasted:

“I would have had him *roasted like a warden*,

“In brown paper.”

The French call this pear the *poire de garde*.

STEEVENS.

138. *I' the name of me*——] This is a vulgar invocation, which I have often heard used. So, Sir Andrew Ague-cheek;—“Before *me*, she's a good wench.”

STEEVENS.

174. ——with *trol-my-dames*:——] *Trou-madame*, French.

WARBURTON.

In Dr. Jones's old treatise on *Buckstone bathes*, he says: “The ladyes, gentle woomen, wyves, maydes, if the weather be not agreeable, may have in the ende of a benche, eleven holes made, intoo the which to troule pummits, either wyolent or softe, after their own discretion, the pastyme *troule in madame* is termed.”

FARMER.

The old English title of this game was *pigeon-holes*; as the arches in the machine through which the balls are rolled, resemble the cavities made for *pigeons* in a *dove-house*. So, in *The Antipodes*, 1638:

“Three-pence I lost at nine-pins; but I got

“Six tokens towards that at *pigeon-holes*.”

Again, in *A Woman never vex'd*, 1632:

“What



“What quicksands he finds out, as dice, cards,  
*pigeon-holes.*” STEEVENS.

180. ———*abide.*] To *abide*, here, must signify,  
to *sojourn*, to live for a time without a settled habi-  
tation. JOHNSON.

183. ———*motion of the prodigal son,*——] *i. e.* the  
*puppet shews*, then called *motions*. A term frequently  
occurring in our author. WARBURTON.

188. ———*prig! for my life, Prig!—*]. In the  
canting language *Prig* is a thief or pick-pocket; and  
therefore in the *Beggar's Bush*, by Beaumont and  
Fletcher, *Prig* is the name of a knavish beggar.

WHALLEY.

210. ———*let me be unroll'd, and my name put into the  
book of virtue!*] Begging gypsies, in the time of our  
author, were in gangs and companies, that had some-  
thing of the shew of an incorporated body. From  
this noble society he wishes he may be unrolled, if he  
does not so and so. WARBURTON.

212. *Jog on, jog on, &c.*] These lines, as Mr.  
Reed informs us, are a part of a catch printed in “*An  
Antidote against Melancholy, made up in Pills compounded  
of witty Ballads, jovial Songs, and merry Catches, 1661,*”  
4to. p. 69. EDITOR.

213. *And merrily hend the stile-a:]* To *hent* the  
stile, is to take hold of it. To *hent* comes from  
the Saxon *hentan*. So, in the old romance of *Guy  
Earl of Warwick*, bl. let. no date:

“So by the armes *hent* good Guy.”

Again:

“And



“And some by the brydle him *hent*.”

Again, in Spenser's *Faery Queen*, B. III. ch. 7.

“Great labour fondly hast thou *hent* in hand.”

STEEVENS.

222. ———your extremes,———] That is, your excesses, the extravagance of your praises. JOHNSON.

224. *The gracious mark o' the land*,———] The object of all men's notice and expectation. JOHNSON.

226. ———prank'd up.———] To *prank* is to dress with ostentation. So, in *Coriolanus*:

“For they do *prank* them in authority.”

Again, in *Tom Tyler and his Wife*, 1598:

“I pray you go *prank* you.” STEEVENS.

229. ———sworn, I think,

*To shew myself a glass.*] i. e. one would think that in putting on this habit of a shepherd, you had sworn to put me out of countenance; for in this, as in a glass, you shew me how much below yourself you must descend, before you can get upon a level with me. The sentiment is fine, and expresses all the delicacy, as well as humble modesty, of the character.

WARBURTON.

239. ———his work, so noble, &c.] It is impossible for any man to rid his mind of his profession. The authorship of Shakspeare has supplied him with a metaphor, which, rather than he would lose it, he has put with no great propriety into the mouth of a country maid. Thinking of his own works, his mind passed naturally to the binder. I am glad that he has no hint at an editor. JOHNSON.

This



This allusion occurs more than once in *Romeo and Juliet*:

“ This precious *book of love*, this *unbound lover*,  
“ To beautify him only lacks a *cover*.”

Again:

“ That book in many eyes doth share the glory,  
“ That in *gold clasps* locks in the golden story.”

STEEVENS.

244. ———— *The gods themselves,*

*Humbling their deities, &c.]* This is taken almost literally from the novel: “ And yet, Dorastus, shame not thy shepherd's weed.—The heavenly gods have some time earthly thought; Neptune became a ram; Jupiter, a bull; Apollo, a shepherd: they gods, and yet in love—thou a man, appointed to love.” Green's *Dorastus and Faunia*, 1592.

MALONE.

252. Nor *in a way*——] *i. e.* Nor *any way*.

REMARKS.

255. *O, but, dear sir,]* *Dear* is an arbitrary and unnecessary interpolation, made by the editor of the second folio. Perdita, in the former part of this scene, addresses Florizel in the same manner as here: “ *Sir, my gracious lord,*” &c. We have only to regulate the lines thus, to complete the metre:

———O but, sir, your

Resolution cannot hold, when 'tis, &c.

*tion in resolution, perfection,* and many similar words, is used by our author as a dissyllable. So, in the preceding speech, *transformation*. For the separation  
of



of the pronominal adjective from the noun, precedents may likewise be found in these plays. MALONE.

298. *For you there's rosemary and rue; these keep  
Seeming, and savour, all the winter long:*

*Grace, and remembrance, be to you both,]*

Ophelia distributes the same plants, and accompanies them with the same documents: "There's *rosemary*, that's for *remembrance*. There's *rue* for you: we may call it herb of *grace*." The qualities of retaining *seeming* and *savour* appear to be the reason why these plants were considered as emblematical of *grace* and *remembrance*. The nosegay distributed by Perdita with the significations annexed to each flower, reminds one of the enigmatical letter from a Turkish lover, described by lady M. W. Montague. HENLEY.

300. *Grace and remembrance, ——]* *Rue* was called *herb of Grace*. *Rosemary* was the emblem of remembrance; I know not why, unless because it was carried at funerals. JOHNSON.

*Rosemary* was anciently supposed to strengthen the memory, and is prescribed for that purpose in the books of ancient physick. STEEVENS.

312. *There is an art, &c.]* This art is pretended to be taught at the ends of some of the old books that treat of cookery, &c. but being utterly impracticable is not worth exemplification. STEEVENS.

331. *——dibble——]* An instrument used by gardeners to make holes in the earth for the reception of young plants. See it in *Minshew*. STEEVENS.



348. ———— *O Proserpina,*  
*For the flowers now, that, frightened, thou lett'st fall*  
*From Dis's waggon!——]* So Ovid :  
 “ ———— *ut summa vestem laxavit ab ora,*  
 “ *Collecti flores tunicis cecidére remissis.*”

STEEVENS.

352. ———— *violets dim,*  
*But sweeter than the lids of Juno's eyes,]* I sus-  
 pect that our author mistakes Juno for Pallas, who  
 was the *goddess of blue eyes*. Sweeter than an *eye-lid* is  
 an odd image : but perhaps he uses *sweet* in the gene-  
 ral sense, for *delightful*. JOHNSON.

It was formerly the fashion to kiss the eyes, as a  
 mark of extraordinary tenderness. I have somewhere  
 met with an account of the first reception one of our  
 kings gave to his new queen, where he is said to have  
*kissed her fayre eyes*. So, in Chaucer's *Troilus and*  
*Cresseide*, v. 1358 :

“ This Troilus full oft her *eyin two*

“ Gan for to kisse,” &c.

Again, in an ancient MS. play of *Timon of Athens*, in  
 the possession of Mr. Strut the engraver :

“ O Juno, be not angry with thy Jove,

“ But let me kisse thine *eyes*, my sweete delight.”

p. 6. b.

The eyes of Juno were as remarkable as those of  
 Pallas.

————— *Βωπις ποτνια Ηρη.*

Homer.

STEEVENS.

Spenser, as well as our author, has attributed  
 beauty to the *eye-lid* :

F

“ Upon



“ Upon her eye-*lids* many graces sate,

“ Under the shadow of her even brows.”

*Faery Queen*, B. II. c. iii. st. 95.

Again, in his 40th *Sonnet*:

“ When on each eye-*lid* sweetly do appear

“ An hundred graces as in shade they sit.”

MALONE.

“ It was an ancient custom in the east, and still continues, to tinge the eyes of women with an impalpable powder, prepared chiefly from crude antimony, and called *surmeh*. Ebni'l Motezz, in a passage translated by Sir W. Jones, hath not only ascertained its *purple* colour; but also likened the *violet* to it:

“ VIOLA collegit folia sua, similia

“ COLLYRIO NIGRO, quod bibit lachrymas  
die discessûs,

“ Velut si esset super vasa in quibus fulgent

“ PRIMÆ IGNIS FLAMMULÆ IN SULPHURIS  
EXTREMIS PARTIBUS.”

“ This pigment, when applied to the inner surface of the lids, communicates to the eye so tender and fascinating a languor, as no language is competent to express. Hence the epithet ΙΟΒΛΕΦΑΡΟΣ, attributed by the Greeks to the GODDESS OF BEAUTY; and the Arabian comparison of the *eye-lids* of a fine woman bathed in tears, to *violets* dropping with dew.”

Perhaps also Shakspeare's

“ ————— *violets* dim

“ But sweeter than the *lids* of Juno's eyes.—

“ Should be *ultimately* referred to the same origin.”

*Notes on the History of the Caliph Vathek*, p. 235.

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364. ———not to be buried,  
But quick, and in mine arms——] So, Mar-  
ston's *Insatiate Countess*, 1603 :

“ *Isab.* Heigh ho, you'll bury me, I see.

“ *Rob.* In the swan's down, and tomb thee in my  
arms.”

There is no earlier edition of the *Winter's Tale* than  
that in 1623. MALONE.

377. ————Each your doing,] That is,  
your mannner in each act crowns the act.

JOHNSON.

382. ————but that your youth,  
And the true blood which peeps fairly through  
it,] So, Marlowe, in his *Hero and  
Leander* :

“ Through whose white skin, sofser than soundest  
sleep,

“ With damaske eyes the ruby blood doth peep.”

This poem was certainly published before 1600, being  
frequently quoted in a collection of verses entitled  
*England's Parnassus*, printed in that year. From that  
collection it appears, that Marlowe wrote only the two  
first Sestiads, and about 100 lines of the third, and  
that the remainder was written by Chapman. Of the  
*Winter's Tale* there is no earlier edition than that of  
the folio 1623. MALONE.

387. I think, you have  
As little skill to fear.——] To have skill to do  
a thing, was a phrase then in use equivalent to our to  
have a reason to do a thing. WARBURTON.



392. Per. *I'll swear for 'em.*] I fancy this half line is placed to a wrong person. And that the king begins his speech aside :

Pol. *I'll swear for 'em,*

*This is the prettiest, &c.*

JOHNSON.

We should doubtless read thus :

I'll swear for *one*.

*i. e.* I will answer or engage for myself. Some alteration is absolutely necessary. This seems the easiest, and the reply will then be perfectly becoming her character.

REMARKS.

404. ————— *we stand, &c.*] That is, we are now on our behaviour.

JOHNSON.

408. *They call him Doricles; and he boasts himself*] The old copy reads——“and boasts.”—I suppose our author wrote

They call him Doricles; 'a boasts himself, &c.

STEEVENS.

409. ————— *a worthy feeding: —————*] Certainly *breeding*.

WARBURTON.

I conceive *feeding* to be a *pasture*, and a *worthy feeding* to be a tract of pasturage not inconsiderable, not unworthy of my daughter's fortune.

JOHNSON.

Dr. Johnson's explanation is just. So, in Drayton's *Moon-calf*:

“Finding the *feeding* for which he had toil'd

“To have kept safe, by these vile cattle spoil'd.”

Again, in the sixth song of the *Polyolbion* :

“—————so much that do rely

“Upon their *feedings*, flocks, and their fertility.”

STEEVENS.



411. *He looks like sooth:—*] *Sooth* is truth. Obsolete. So, in Lylly's *Woman in the Moon*, 1597 :

“Thou dost dissemble, but I mean good *sooth*.”

STEEVENS.

429. —*doleful matter merrily set down* ;] This seems to be another stroke aimed at the title-page of Preston's *Cambises*, “A lamentable Tragedy, mixed full of pleasant *Mirth*,” &c.

STEEVENS.

436. —*of dil-do's*—] “With a hie *dildo dill*” is the burthen of the *Batchelor's Feast*, an ancient ballad, and is likewise called the *Tune* of it.

STEEVENS.

—*fa-dings* :—] An Irish dance of this name is mentioned by Ben Jonson, in *The Irish Masque at Court* :

“—and daunsh a *fading* at te wedding.”

Again, in Beaumont and Fletcher's *Knight of the Burning Pestle* :

“I will have him dance *fading* ; *fading* is a fine jig.”

TYRWHITT.

So, in *The Bird in a Cage*, by Shirley, 1633 :

“But under her coats the ball be found.—

“With a *fading*.”

Again, in Ben Jonson's 97th epigram :

“See you yond motion? not the old *fading*.”

STEEVENS.

439. —*Whoop, do me no harm, good man*.] This was the name of an old song. In the famous history of *Fryar Bacon* we have a ballad to the tune of “*Oh! do me no harme, good man*.”

FARMER.



448. ———*caddisses*,——] I do not exactly know what *caddisses* are. In Shirley's *Witty Fair One*, 1633, one of the characters says:——“I will have eight velvet pages, and six footmen in *caddis*.”

In the *First Part of K. Henry IV.* I have supposed *caddis* to be *ferret*. Perhaps by *six footmen in caddis*, is meant six footmen with their liveries laced with such a kind of worsted stuff. As this worsted lace was parti-coloured, it might have received its title from *cadesse*, the ancient name for a *daw*. STEEVENS.

457. ———*sleeve-band*,——] Is put very probably by Sir T. Hanmer; it was before *sleeve-hand*.

JOHNSON.

The old reading is right, or we must alter some passages in other authors. The word *sleeve-hands* occurs in Leland's *Collectanea*, 1770, Vol. IV. p. 313: “A surcoat [of crimson velvet] furred with mynever pure, the collar, skirts, and *sleeve-hands* garnished with ribbons of gold.” So, in Cotgrave's Dict. “*Poignet de la chemise*,” is Englished “the wristband, or gathering at the *sleeve-hand* of a shirt.” I conceive, that the *work about the square on't*, signifies the work or embroidery about the bosom part of a shift, which might then have been of a square form, or might have a square tucker, as Anne Bolen and Jane Seymour have in Houbraken's engravings of the heads of illustrious persons. So, in Fairfax's translation of *Tasso*, B. XII. st. 64.

“Between her breasts the cruel weapon rives,

“Her curious *square*, imboss'd with swelling gold.”

I should



I should have taken the *square* for a gorget or stomacher, but for this passage in Shakspeare.

TOLLET.

The following passage in *John Grange's Garden*, 1577, may likewise tend to the support of the ancient reading—*sleeve-hand*. In a poem called *The Paynting of a Curtizan*, he says,

“Their smockes are all bewrought about the  
necke and *hande*.”

STEEVENS.

468. ———*poking-sticks of steel*,] These *poking-sticks* were heated in the fire, and made use of to adjust the plaits of ruffs. So, in Middleton's comedy of *Blurt Master Constable*, 1602: “Your ruff must stand in print, and for that purpose get *poking-sticks* with fair long handles, lest they scorch your hands.”

These *poking-sticks* are several times mentioned in Heywood's *If you know not me, you know Nobody*, 1633, second part; and in the *Yorkshire Tragedy*, 1619, which has been attributed to Shakspeare. In the books of the Stationers-Company, July 1590, was entered “A ballat entitled *Blewe Starche and Poking-sticks*. Allowed under the hand of the Bishop of London.”

Stowe informs us, that “about the sixteenth yeere of the queene [Elizabeth] began the making of steele *poking-sticks*, and untill that time all lawndresses used setting stickes made of wood or bone.” STEEVENS.

489. Clamour *your tongues*,——] The phrase is taken from ringing. When bells are at the height, in order to cease them, the repetition of the strokes becomes



comes much quicker than before ; this is called *clamouring* them. The allusion is humorous.

WARBURTON.

The word *clamour*, when applied to bells, does not signify in Shakspeare a ceasing, but a continued ringing. Thus used in *Much Ado about Nothing*, act v. sc. 7.

“ Ben. ——— *If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bells ring and the widow weeps.*

“ Beat. *And how long is that, think you?*

“ Ben. *Question ; why an hour in clamour, and a quarter in rheum.*” GREY.

491. ——— *you promis'd me a tawdry lace, and a pair of sweet gloves.*] *Tawdry lace* is thus described in Skinner, by his friend Dr. Henshawe: “ *Tawdrie lace, astrigmenta, timbriæ, seu fasciolæ, ematæ, Nundinis Sæ. Etheldredæ celebratis : Ut rectè monet Doc. Thomas Henshawe.*” Etymol. in voce. We find it in Spenser's *Pastorals*, Aprill :

“ And gird in your waste,

“ For more finenesse, with a *tawdrie lace.*”

As to the other present, promised by the Clown to Mopsa, of sweet, or perfumed gloves, they are frequently mentioned by Shakspeare, and were very fashionable in the age of Elizabeth, and long afterwards. Thus Autolycus, in the song just preceding this passage, offers to sale :

“ *Gloves as sweet as damask roses.*”

Stowe's



Stowe's *Continuator*, Edmund Howes, informs us, that the English could not "make any costly wash or perfume, until about the fourteenth or fifteenth of the queene [Elizabeth] the right honourable Edward Vere earle of Oxford came from Italy, and brought with him gloves, sweet bagges, a perfumed leather jerkin, and other pleasant thinges: and that yeare the queene had a payre of *perfumed gloves* trimmed onlie with foure tuftes, or roses, of cullered silke. The queene took such pleasure in those gloves, that shee was pictured with those gloves upon her hands: and for many yeers after it was called *the erle of Oxfordes perfume.*"

*Stowe's Annals* by Howes, edit. 1614. p. 868. col. 2.

WARTON.

So, in *The Life and Death of Jack Straw*, a comedy, 1593:

"Will you in faith, and I'll give you a *tawdrie lace.*"

Tom, the miller, offers this present to the queen, if she will procure his pardon.

It may be worth while to observe, that these *tawdry laces* were not the strings with which the ladies fasten their stays, but were worn about their heads, and their waists. So, in *The Four Ps.* 1599:

"Brooches and rings, and all manner of beads,

"*Laces round and flat for women's heads.*"

Again, in Drayton's *Polyolbion*, song the second:

"Of which the Naides and the blew Nereides  
make

"*Them tawdries for their necks.*"

In



In a marginal note it is observed that *tawdries* are a kind of necklaces worn by country wenches.

Again, in the fourth song :

“ ———not the smallest beck,

“ But with white pebbles makes her *tawdries* for her neck.” STEEVENS.

517. ———*a ballad, of a fish*———] Perhaps in later times prose has obtained a triumph over poetry, though in one of its meanest departments; for all dying speeches, confessions, narratives of murders, executions, &c. seem anciently to have been written in verse. Whoever was hanged or burnt, a merry, or a lamentable ballad (for both epithets are occasionally bestowed on these compositions) was immediately entered on the books of the Company of Stationers. Thus, in a subsequent scene of this play:——“ Such a deal of wonders is broken out within this hour, that *ballad-makers* cannot be able to express it.” STEEVENS.

521. ———for] *i. e.* because. REED.

553. ———*sad*———] For *serious*. JOHNSON.

566. *That doth utter all men's ware-a.*] To utter. JOHNSON.  
To bring out, or produce.

567. *Masters, there are three carters, three shepherds, three neat-herds, and three swine-herds,———*] Thus all the printed copies hitherto. Now, in two speeches after this, these are called *four* threes of *herdsmen*. But could the *carters* properly be called *herdsmen*? At least, they have not the final syllable, *herd*, in their names; which, I believe, Shakspeare intended all



all the *four threes* should have. I therefore guess he wrote:—*Master, there are three goat-herds, &c.* And so, I think, we take in the *four species* of cattle usually tended by *herdsmen*. THEOBALD.

474. —*bowling*—] *Bowling*, I believe, is here a term for a dance of smooth motion, without great exertion of agility. JOHNSON.

587. Pol. *O, father, you'll know more of that hereafter.*] This is replied by the king in answer to the shepherd's saying, *since these good men are pleased.* Yet the Oxford editor, I can't tell why, gives this line to Florizel, since Florizel and the old man were not in conversation. WARBURTON.

The dance which has intervened would take up too much time to preserve any connection between the two speeches. The line spoken by the king seems to be in reply to some unexpressed question from the old shepherd, and should not be uttered aside.

REMARKS.

609. ————*or the fann'd snow*] So, in the *Midsummer Night's Dream*:

“That pure congealed white, high Taurus’  
snow,

“*Fann'd* by the eastern wind, turns to a crow,

“When thou hold'st up thy hand.”

STEEVENS.

657. ————*dispute his own estate?*] Does not this allude to the next heir suing for the estate in cases of imbecility, lunacy, &c. CHAMIER.

697. *Far than*—————] I think for *far than* we should



should read *far as*. We will not hold thee of our kin ever so far off as Deucalion the common ancestor of all.

JOHNSON.

The old reading *farre*, i. e. *further*, is the true one. The ancient comparative of *fer* was *ferrer*. See the *Glossaries* to Robt. of Glocester and Robt. of Brunne. This, in the time of Chaucer, was softened into *ferre*.

“But er I bere thee moche *ferre*.”

*H. of Fa. B. II. v. 92.*

“Thus was it peinted, I can say no *ferre*.”

*Knight's Tale, 2062.*

TYRWHITT.

709. *I was not much affeard, &c.*] The character is here finely sustained. To have made her quite astonished at the king's discovery of himself had not become her birth; and to have given her presence of mind to have made this reply to the king had not become her education.

WARBURTON.

710. *I was about to speak; and tell him plainly,  
The self same sun, that shines upon his court,  
Hides not his visage from our cottage, but  
Looks on both alike.*] So, in *NOSCE TE IPSUM*, a poem by Sir John Davies, 1599:

“Thou, like *the sunne*, dost with indifferent ray,

“Into the *palace* and the *cottage* shine.”

MALONE.

722. *You have undone a man of fourscore three, &c.*] These sentiments, which the poet has heightened by a strain of ridicule that runs through them, admirably characterize



characterize the speaker ; whose selfishness is seen in concealing the adventure of Perdita ; and here supported, by shewing no regard for his son or her, but being taken up entirely with himself, though *fourscore three*.  
WARBURTON.

727. Where no *priest shovels in dust*.——] This part of the *priest's* office might be remembered in Shakspeare's time : it was not left off till the reign of Edward VI.  
FARMER.

That is—on pronouncing the words *earth to earth*, &c.  
HENLEY.

753. And *mar the seeds within*!——] So, in *Macbeth* :

“ And nature's *germins* tumble all together.”

STEEVENS.

757. ——and by my *fancy* :——] It must be remembered that *fancy* in our author very often, as in this place, means *love*.  
JOHNSON.

So, in the *Midsummer Night's Dream* :

“ Fair Helena in *fancy* following me.”

STEEVENS.

776. And, most *opportune to our need*,——] The old copy has—*her* need. This necessary emendation was made, I believe, by Mr. Pope.  
MALONE.

826. *Ourselves to be the slaves of chance, and flies*] As *chance* has driven me to these extremities, so I commit myself to *chance*, to be conducted through them.  
JOHNSON.

849. *Things known betwixt us three, I'll write you down* :



*The which shall point you forth at every sitting,  
What you must say ;—————]* That is, at every audience you shall have of the king and council. The council-days, in our author's time, were called, in common speech, *the sittings*. WARBURTON.

Howel, in one of his letters, says: "My lord president hopes to be at the next *sitting* in York."

FARMER.

869. *But not take in the mind.*] To *take in* anciently meant to conquer, to get the better of. So, in *Antony and Cleopatra* :

"He could so quickly cut th' Ionian seas,

"And *take in* Toryne."

STEEVENS.

To *take in*, is simply to include, or comprehend.

HENLEY.

894. ———*I have sold all my trumpery ; not a counterfeit stone, not a ribbon, glass, pomander,——]* From the mention of his *trumpery, counterfeit stones, &c.* it appears that the wares of Autolycus were all *braided*.

HENLEY.

A *pomander* was a little ball made of perfumes, and worn in the pocket, or about the neck, to prevent infection in times of plague. In a tract, entitled, *Certain necessary Directions, as well for curing the Plague, as for preventing Infection*, printed 1636, there are directions for making two sorts of *pomanders*, one for the rich, and another for the poor.

GREY.

In *Lingua, or a Combat of the Tongue, &c.* 1607, is the following receipt given, act iv. sc. 3.

"Your only way to make a good *pomander* is this,



Take an ounce of the purest garden mould, cleans'd and steep'd seven days in change of motherless rose-water. Then take the best labdanum, benjoin, both storaxes, amber-gris and civit and musk. Incorporate them together and work them into what form you please. This, if your breath be not too valiant, will make you smell as sweet as my lady's dog."

The speaker represents ODOR. STEEVENS.

909. —as if my trinkets had been hallowed,—]

This alludes to beads often sold by the Romanists, as made particularly efficacious by the touch of some relick. JOHNSON.

982. —boot.] That is, something over and above, or, as we now say, something to boot. JOHNSON.

987. —If I thought it were not a piece of honesty to acquaint the king withal, I would do't :—] This is the reading of Sir T. Hanmer, instead of, if I thought it were a piece of honesty to acquaint the king withal, I'd not do it. JOHNSON.

1020. —pedlar's excrement—] Is pedlar's beard. JOHNSON.

So, in the old tragedy of *Soliman and Perseda*, 1599 :

"Whose chin bears no impression of manhood,

"Not a hair, not an excrement."

Again, in *Love's Labour's Lost* :

"—dally with my excrement, with my mustachio."

Again, in the *Comedy of Errors* : "Why is Time such a niggard of his hair, being, as it is, so plentiful an excrement ?" STEEVENS.



1034. — *therefore they do not give us the lie.*] The meaning is, they are *paid* for lying, therefore they do not *give* us the lye, they *sell* it us. JOHNSON.

1043. *insinuate*, or *toze*—] The first folio reads, *at toaze*; the second—*or toaze*. To *teaze*, or *toze*, is to disentangle wool or flax. Autolycus adopts a phraseology which he supposes to be intelligible to the Clown, who would not have understood the word *insinuate*, without such a comment on it. STEEVENS.

— *Think'st thou, for that I insinuate, or toze from thee, &c.*] To *insinuate*, I believe, means here, to cajole, to talk with condescension and humility. So, in our author's *Venus and Adonis*:

“ With death she humbly doth *insinuate*,

“ Tells him of trophies, statues, tombs, and stories,

“ His victories, his triumphs, and his glories.”

The word *toaze* is used in *Measure for Measure*, in the same sense as here:

“ ———We'll *toaze* you joint by joint,

“ But we will know this purpose.” MALONE.

To *insinuate*, and to *teaze*, or *toaze*, are opposites. The former signifies to introduce itself obliquely into a thing, and the latter to get something out that was knotted up in it. Milton has used each word in its proper sense:

“ ———close the serpent sly

“ *Insinuating*, wove with Gordian twine

“ His braided train, and of his fatal guile

“ Gave proof unheeded. ———

*Par. Lost*, B. IV. l. 347.



“ —————coarse complexions,

“ And cheeks of sorry grain will serve to ply

“ The sampler, and to *teaze* the housewife's wool.” *Comus*, l. 749. HENLEY.

1051. *Advocate's the court-word for a pheasant;—*]

As he was a suitor from the country, the Clown supposes his father should have brought a present of *game*, and therefore imagines, when Autolycus asks him what *advocate* he has, that by the word *advocate* he means a *pheasant*. STEEVENS.

1061. ———a great man,—by the picking on's teeth.]

It seems, that to pick the teeth was, at this time, a mark of some pretension to greatness or elegance. So, the Bastard, in *King John*, speaking of the traveller, says,

“ He and his pick-tooth at my worship's mess.”

JOHNSON.

1097. ———the hottest day, &c.] That is, *the hottest day foretold in the almanack*. JOHNSON.

1104. ———being something gently considered,——]

Means, *I having a gentleman-like consideration given me, i. e. a bribe, will bring you, &c.* So, in the *Three Ladies of London*, 1584 :

“ ———sure, sir, I'll consider it hereafter if I can.

“ What, consider me? dost thou think that I am a bribe-taker?”

Again, in the *Isle of Gulls*, 1633: “Thou shalt be well considered, there's twenty crowns in earnest.”

STEEVENS.



ACT V.

Line 12. **I**N former editions :

*Destroy'd the sweet'st companion, that e'er man  
Bred his hopes out of, true.*

Paul. *Too true, my lord :*] A very slight examination will convince every intelligent reader, that *true*, here, has jumped out of its place in all the editions.

THEOBALD.

16. *Or, from the All that are, took something good,*] This is a favourite thought ; it was bestowed on Miranda and Rosalind before.

JOHNSON.

36. *Than to rejoice, the former queen is well ?*] i. e. at rest ; dead. In *Antony and Cleopatra*, this phrase is said to be peculiarly applicable to the dead :

“ *Mess.* First, madam, he is *well*.

“ *Cleop.* Why there's more gold ; but sirrah, mark ;

“ We use to say, *the dead are well* ; bring it to that,

“ The gold I give thee will I melt, and pour

“ Down thy ill-uttering throat.”

In *King Henry IV.* Part II.

“ *Ch. Just.* How does the king ?

“ *War.* Exceeding *well*. His cares are now all ended.

“ *Ch. Just.* I hope not *dead*.

“ *War.* He's walk'd the way of nature.”

MALONE.

This



This phrase seems to have been adopted from scripture. See 2 Kings iv. 26. HENLEY.

67. ————*would make her sainted spirit, &c.*] In the old copies,

———*would make her sainted spirit*  
*Again possess her corps; and, on this stage,*  
*(Where we offenders now appear) soul-vext,*  
*And begin, &c.*

'Tis obvious, that the grammar is defective; and the sense consequently wants supporting. The slight change I have made cures both: and, surely, 'tis an improvement to the sentiment for the king to say, that Paulina and he offended his dead wife's ghost with the subject of a second match; rather than in general terms to call themselves *offenders, sinners.*

THEOBALD.

The revisal reads:

*Were we offenders now*———  
 very reasonably. JOHNSON.

We might read, changing the place of one word only:

———*would make her sainted spirit*  
*Again possess her corps; and on this stage*  
*(Where we offenders now appear, soul-vex'd)*  
*Begin—And why to me?*———

The blunders of the folio are so numerous, that it should seem, when a word dropt out of the press, they were careless into which line they inserted it.

STEEVENS.

I believe



I believe no change is necessary. If, instead of being repeated, the word *appear* be understood, as, by an obvious ellipsis, it may, the sense will be sufficiently clear.

HENLEY.

72. *She had just cause.*] The first and second folio read—*she had just such cause.*

REED.

91. *Affront his eye.*] To *affront*, is to meet.

JOHNSON.

121. ————Sir, you yourself

*Have said, and writ so ;* ————] The reader must observe, that *so* relates not to what precedes, but to what follows that, *she had not been*——*equall'd.*

JOHNSON.

255. *Your choice is not so rich in worth as beauty,*] The king means, that he is sorry the prince's choice is not in other respects as worthy of him as in beauty.

JOHNSON.

332. ————*with clipping her.*———] *i. e.* embracing her. So, Sidney:

“He, who before shun'd her, to shun such harms,

“Now runs and takes her in his *clipping* arms.”

STEEVENS.

333. ————*weather-beaten*———] Thus the modern editors. The old copy——*weather-bitten.* *Hamlet* says: “The air *bites* shrewdly;” and the Duke, in *As You Like It*:——“when it *bites* and blows.” *Weather-bitten*, therefore, may mean, *corroded* by the weather.

STEEVENS.

*Weather-*



*Weather-beaten* was introduced, I think, improperly, by the editor of the third folio. MALONE.

——*the old shepherd, which stands by, like a weather-bitten conduit*] Conduits, representing a human figure, were heretofore not uncommon. One of this kind, a female form, and *weather-bitten*, still exists at Hoddesdon in Herts. Shakspeare refers again to the same sort of imagery in *Romeo and Juliet* :

“How now? a conduit, girl? what still in tears?

“Evermore showering?” HENLEY.

369. ——*most marble, there——*] *i. e.* most petrified with wonder. STEEVENS.

I rather think *marble* here means *hard-hearted, unfeeling*. MALONE.

This explanation may be right. So, in *Antony and Cleopatra* :

“——now from head to foot

“I am *marble* constant.” STEEVENS.

376. ——*that rare Italian master, Julio Romano;—*] Mr. Theobald says: *All the encomiums put together, that have been conferred on this excellent artist in painting and architecture, do not amount to the fine praise here given him by our author.* But he is ever the unluckiest of all criticks when he passes judgment on beauties and defects. The passage happens to be quite unworthy Shakspeare. 1st, He makes his speaker say, that was Julio Romano the God of nature, he would outdo Nature. For this is the plain meaning of the words, *had he himself eternity, and could put breath into his work, he would beguile nature of her custom.* 2dly, He makes



makes of this famous painter, a *statuary*; I suppose confounding him with Michael Angelo; but, what is worst of all, a *painter of statues*, like Mrs. Salmon of her wax-work.

WARBURTON.

Poor Theobald's encomium on this passage is not very happily conceived or expressed, nor is the passage of any eminent excellence; yet a little candour will clear Shakspeare from part of the impropriety imputed to him. By *eternity* he means only *immortality*, or that part of eternity which is to come; so we talk of *eternal* renown and *eternal* infamy. *Immortality* may subsist without *divinity*; and therefore the meaning only is, that if Julio could always continue his labours, he would mimick nature.

JOHNSON.

I wish we could understand this passage, as if *Julio Romano* had only painted the statue carved by another. Ben Jonson makes Doctor Rut, in the *Magnetick Lady*, act v. sc. 8. say:

“——all city statues must he *painted*,  
“ Else they be worth nought i'their subtile judgments.”

Sir Henry Wotton, in his *Elements of Architecture*, mentions the fashion of colouring even regal statues for the stronger expression of affection, which he takes leave to call an English barbarism. Such, however, was the practice of the time: and unless the supposed statue of Hermione were painted, there could be no ruddiness upon her lip, nor could the  
veins



veins *verily* seem to bear blood, as the poet expresses it afterwards. TOLLET.

Sir H. Wotton could not possibly know what has been lately proved by Sir William Hamilton in the MS. accounts which accompany several valuable drawings of the discoveries made at *Pompeii*, and presented by him to our Antiquary Society, *viz.* that it was usual to colour statues among the ancients. In the chapel of Isis, in the place already mentioned, the image of that goddess had been painted over, as her robe is of a purple hue. Mr. Tollet has since informed me, that Junius, on the painting of the ancients, observes from Pausanias and Herodotus, that sometimes the statues of the ancients were coloured after the manner of pictures. STEEVENS.

There were other notices on this subject (and one of them in particular referring to Plato, not less to the purpose than any thing in Junius) intended for a note on this text, but suppressed; nor without reason; for Shakspeare was not likely to have learnt from Pausanias, Herodotus, or Plato, that, of which Warburton was so grossly ignorant. He nevertheless must have known that it was customary both before, and in his own time, to paint in their proper colours the monumental portraits on the tombs of the great.—That of Lord Surrey the poet, in the chancel at Framlingham, is particularly deserving a stranger's attention. HENLEY.

378. ———of her custom,——] That is, of her trade, —would draw her customers from her. JOHNSON.



389. *Who would be thence, that hast the benefit of access?—*] It was, I suppose, only to spare his own labour that the poet put this whole scene into narrative; for though part of the transaction was already known to the audience, and therefore could not properly be shewn again, yet the two kings might have met upon the stage, and, after the examination of the old shepherd, the young lady might have been recognised in sight of the spectators. JOHNSON.

440. *—franklins say it,—*] *Franklin* is a *freeholder*, or *yeoman*, a man above a *villain*, but not a *gentleman*. JOHNSON.

448. *—tall fellow of thy hands.*] *Tall*, in that time, was the word used for *stout*. JOHNSON.

The rest of the phrase occurs in Gower *De Confessione Amantis*, lib. v. fol. 114.

“A noble knight eke of his honde.”

A *man of his hands* had anciently two significations. It either meant an *adroit fellow who handled his weapon well*, or a *fellow skilful in thievery*. Phraseology like this is often met with. So, in *Acolastus*, a comedy, 1529:

“Thou art a good man of thyne habite.”

STEEVENS.

554. *Come, follow us: we'll be thy good masters.*] The clown conceits himself already a man of consequence at court. It was the fashion for an inferior, or suitor, to beg of the great man, after his humble commendations, that he would be *good master* to him. Many letters written at that period run in this style.

Thus



Thus Fisher, Bishop of Rochester, when in prison, in a letter to Cromwell to relieve his want of clothing: “Furthermore, I beseeche you to be *gode master* unto one in my necessities, for I have neither shirt, nor sute, nor yet other clothes, that are necessary for me to wear.”

WHALLEY.

509. *Oh, patience;*] That is, *Stay a while, be not so eager.*

JOHNSON.

539. *Would I were dead, but that, methinks, already—]* The sentence completed is :

—*but that, methinks, already I converse with the dead.*

But there his passion made him break off.

WARBURTON.

535. *The fixure of her eye has motion in't,*] The meaning is, that her eye, though *fixed*, as in an earnest gaze, has motion in it.

EDWARDS.

The word *fixure*, which Shakspeare has used both in the *Merry Wives of Windsor*, and *Troilus and Cressida*, is likewise employed by Drayton in the first canto of the *Barons' Wars* :

“Whose glorious *fixure* in so clear a sky.”

STEEVENS.

536. *As we are mock'd with art.*] *As* is used by our author here, as in some other places, for “*as if*.” Thus in *Cymbeline* :

“He spake of her, *as* Dian had hot dreams,

“And she alone were cold.”

Again in *Macbeth* :

H

“*As*



“As they had seen me with these hangman’s hands

“List’ning their fear.” MALONE.

604. *And from your sacred vials pour your graces]*  
The expression seems to have been taken from the sacred writings: “And I heard a great voice out of the temple, saying to the angels, go your ways, and *pour out the vials* of the wrath of God upon the earth.” Rev. xvi. 1. MALONE.

614. *You precious winners all ;————]* You who by this discovery have *gained* what you desired, may join in festivity, in which I, who have lost what never can be recovered, can have no part.

JOHNSON.

615. *—————I, an old turtle,*  
*Will wing me to some wither’d bough; and there*  
*My mate, that’s never to be found again,*  
*Lament ’till I am lost.]* So, Orpheus, in the exclamation which Johannes Secundus has written for him, speaking of his grief for the loss of Euridice, says :

“Sic gemit *arenti* viduatus ab arbore turtur.”

It is observable, that the two poets, in order to heighten the image, have used the very same phrase, having both placed their turtles on a dry and withered bough. I have since discovered the same idea in Lodge’s *Rosalynd, or Euphues’ golden Legacie*, 1592, a book which Shakspeare is known to have read:

“A turtle sat upon a *leaveless* tree,

“Mourning her absent *pheer*

“With sad and sorry *cheere*,—

“And



“ And whilst her plumes she rents,

“ And for her love *laments*,” &c.

Chapman seems to have imitated this passage in his *Widow's Tears*, 1612 : “ Whether some wandering Æneas should enjoy your reversion, or whether your true turtle would sit mourning on a withered bough till *Atropos* cut her throat.”

MALONE.

THE END.









ANNOTATIONS  
BY  
SAM. JOHNSON & GEO. STEEVENS,  
AND  
THE VARIOUS COMMENTATORS,  
UPON  
*LOVE's LABOUR's LOST,*  
WRITTEN BY  
WILL. SHAKSPERE.

---

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———*SIC ITUR AD ASTRA.*

VIRG.

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M DCC LXXXVII.



ANNOTATIONS

BY

GEORGE JOHNSON & CO. STEVENS,

AND

THE VARIOUS COMMENTATORS

UPON

LOVE'S LABOURS' LOST,

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WRITTEN BY

WILL. SHAKSPERE.

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THE NEW AND ASTON

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M DCC LXXXVII.





ANNOTATIONS  
UPON  
LOVE'S LABOUR'S LOST.

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ACT I.

Line 32. *WITH all these living in philosophy.*] The style of the rhyming scenes in this play is often entangled and obscure. I know not certainly to what *all these* is to be referred; I suppose he means, that he finds *love, pomp, and wealth* in *philosophy*.

JOHNSON.

Doth not *all these* refer to *his companions*? HENLEY.

48. —nor sleep.] The folio—*not sleep*.

STEEVENS.

62. *When I to feast expressly am forbid;*] The copies all have:

*When I to fast expressly am forbid;*

A ij

But



But if Biron studied where to get a good dinner, at a time when he was *forbid* to *fast*, how was this studying to know what he was forbid to know? Common sense, and the whole tenour of the context, require us to read, *feast*, or to make a change in the last word of the verse :

*When I to fast expressly am fore-bid ;*  
*i. e. when I am enjoined before-hand to fast.*

THEOBALD.

75. ————*while truth the while*  
*Doth falsely blind———]* *Falsely* is here, and in many other places, the same as *dishonestly* or *treacherously*. The whole sense of this jingling declamation is only this, that *a man by too close study may read himself blind.*

JOHNSON.

82. *Who dazzling so, that eye shall be his heed,*  
*And give him light that was it blinded by.]*  
 The meaning is, that when he *dazzles*, that is, has his eye made weak, by *fixing his eye upon a fairer eye*, that fairer eye shall be his heed, his direction or lode-star (See *Midsummer Night's Dream*), and give him light that was blinded by it.

JOHNSON.

92. *Too much to know, is, to know nought but fame ;*  
*And every godfather can give a name.]* The consequence, says Biron, of too much knowledge, is not any real solution of doubts, but mere empty reputation. That is, too much knowledge gives only fame a name, which every godfather can give likewise.

JOHNSON.

95. *Proceeded well, to stop all good proceeding !]* To *proceed* is an academical term, meaning, to take a degree,

gree,



*gree, as, he proceeded bachelor in physick. The sense is, he has taken his degrees on the art of hindering the degrees of others.* JOHNSON.

102. —sneaping frost,] So sneaping winds in the *Winter's Tale*.

To sneap is to check, to rebuke. STEEVENS.

106. Why should I joy in an abortive birth?

*At Christmas I no more desire a rose,  
Than wish a snow in May's new-fangled shows;  
But like of each thing that in season grows.]*

As the greatest part of this scene (both what precedes and follows) is strictly in rhimes, either *successive, alternate, or triple*, I am persuaded, that the copyists have made a slip here. For by making a *triplet* of the three last lines quoted, *birth* in the close of the first line is quite destitute of any rhyme to it. Besides, what a displeasing identity of sound recurs in the middle and close of this verse?

*Than wish a snow in May's new-fangled shows:*  
Again: *new-fangled shows* seems to have very little propriety. The flowers are not *new-fangled*; but the earth is *new-fangled* by the profusion and variety of the flowers, that spring on its bosom in May. I have therefore ventured to substitute *earth*, in the close of the third line, which restores the *alternate* measure. It was very easy for a negligent transcriber to be deceived by the rhyme immediately preceding; so mistaking the concluding word in the sequent line, and corrupt it into one that would chime with the other.

THEOBALD.



149. —*lie here*—] means *reside* here, in the same sense as an ambassador is said to *lye* leiger. See Beaumont and Fletcher's *Love's Cure*, act ii. sc. 2.

“Or did the cold Muscovite beget her

“That *lay* here *leiger*?”

Mr. Reed hath adduced Sir Henry Wotton's celebrated definition, for the use of the same verb in this sense: “An ambassador is an honest man sent to *lie* (*i. e.* *reside*) abroad for the good of his country.”

HENLEY.

153. *Not by might master'd, but by special grace:]* Biron, amidst his extravagances, speaks with great justness against the folly of vows. They are made without sufficient regard to the variations of life, and are therefore broken by some unforeseen necessity. They proceed commonly from a presumptuous confidence, and a false estimate of human power.

JOHNSON.

159. *Suggestions*—] Temptations. JOHNSON.

162. ————*quick recreation*———] Lively sport, spritely diversion. JOHNSON.

169. *A man of compliments, whom right and wrong Have chose as umpire of their mutiny:]* This passage, I believe, means no more than that Don Armado was a man nicely versed in ceremonial distinctions, one who could distinguish in the most delicate questions of honour the exact boundaries of right and wrong. *Compliment*, in Shakspeare's time, did not signify, at least did not only signify verbal civility, or phrases of coustesy; but, according to its original



original meaning, the trappings, or ornamental appendages of a character, in the same manner, and on the same principles of speech with *accomplishment*. *Compliment* is, as Armado well expresses it, *the varnish of a complete man*. JOHNSON.

Dr. Johnson's opinion may be supported by the following passage in *Lingua, or The Combat of the Tongue and the five Senses for Superiority*, 1607:—"after all fashions and of all colours, with rings, jewels, a fan, and in every other place, odd complements." And again, by the title-page to Richard Brathwaite's *English Gentlewoman*, "drawne out to the full body, expressing what habiliments doe best attire her; what ornaments doe best adorne her; and what complements doe best accomplish her." STEEVENS.

171. *This child of fancy*——] This expression has been adopted by Milton in his *Allegro*:

"Or sweetest Shakspeare, *Fancy's child*."

MALONE.

174. *From tawny Spain, &c.*] *i. e.* he shall relate to us the celebrated stories recorded in the old romances, and in their very style. Why he says *from tawny Spain* is, because those romances, being of Spanish original, the heroes and the scene were generally of that country. Why he says, *lost in the world's debate* is, because the subject of those romances were the crusades of the European Christians against the Saracens of Asia and Africa. So that we see here his meaning in the words. WARBURTON.

174. ————*in the world's debate.*] *The world* seems



seems to be used in a monastick sense by the king, now devoted for a time to a monastick life. *In the world, in seculo*, in the bustle of human affairs, from which we are now happily sequestered; *in the world*, to which the votaries of solitude have no relation.

JOHNSON.

185. —*tharborough* :—] i. e. *Thirdborough*, a peace officer, alike in authority with a headborough or a constable.

SIR J. HAWKINS.

196. *A high hope for a low having* :—] In old editions :

*A high hope for a low heaven* ;

*A low heaven*, sure, is a very intricate matter to conceive. I dare warrant, I have retrieved the poet's true reading; and the meaning is this: "Though you hope for high words, and should have them, it will be but a low acquisition at best." This our poet calls a *low having*: and it is a substantive which he uses in several other passages.

THEOBALD.

It is so used in *Macbeth*, act i. line 146.

"———great prediction

"Of noble *having*, and of royal hope."

*Heaven*, however, may be the true reading, in allusion to the gradations of happiness promised by *Mohammed* to his followers. So, in the comedy of *Old Fortunatus*, 1600:

"Oh, how my soul is rapt to a *third heaven*!"

STEEVENS.

198. *To hear? or forbear hearing?*] One of the modern editors, plausibly enough, reads,



“To hear ? or forbear *laughing*.” MALONE.

204. ———taken with *the manner*.] So, in Heywood's *Rape of Lucrece*, 1630: “——and, being taken with the manner, had nothing to say for himself.”

STEEVENS.

247. —*base minnow of thy mirth*.——] The base *minnow* of thy mirth, is the contemptibly little object that contributes to thy entertainment. Shakspeare makes Coriolanus characterize the tribunitian insolence of Sicinius, under the same figure :

“——hear you not

“This Triton of the *minnows* !”

Again, in *Have with you to Saffron-Walden, or Gabriel Harvey's Hunt is up, &c.* 1596: “Let him denie that there was another shewe made of the little *minnow* his brother,” &c.

STEEVENS.

274. *I do confess much of the hearing it, but little of the marking of it*.] So *Falstaff*, in the *Second Part of King Henry IV* :

“——it is the disease of not listening, the malady of not *marking*, that I am troubled withal.”

STEEVENS.

309. *dear imp*.] *Imp* was anciently a term of dignity. Lord Cromwell, in his last letter to Henry VIII. prays for *the imp his son*. It is now used only in contempt or abhorrence ; perhaps in our author's time it was ambiguous, in which state it suits well with this dialogue.

JOHNSON.

Pistol salutes king Henry V. by the same title.

STEEVENS.



The word literally means a *graff*, *slip*, *scion*, or *sucker*: and by metonymy comes to be used for a boy or child. The imp, *his son*, is no more than his *infant son*. It is now set apart to signify *young fiends*; as *the devil and his imps*.

REMARKS.

312. ———my tender juvenal.] *Juvenal* is youth. So, in *The Noble Stranger*, 1640:

“Oh, I could hug thee for this, my jovial *juvinell*.”

STEEVENS.

322. —tough.] *Old and tough, young and tender*, is one of the proverbial phrases collected by Mr. Ray.

STEEVENS.

339. ———crosses love not him.] By *crosses* he means money. So, in *As You Like It*, the Clown says to Celia, “If I should bear you, I should bear no cross.”

JOHNSON.

357. Moth. ———and how easy it is to put years to the word three, and study three years in two words, the dancing horse will tell you.] Banks’s horse, which play’d many remarkable pranks. Sir Walter Raleigh (*History of the World, first Part*, p. 178.) says, “If Banks had lived in older times, he would have shamed all the incanters in the world: for whosoever was most famous among them, could never master, or instruct any beast as he did his horse.” And Sir Kenelm Digby (*a Treatise of Bodies*, ch. xxxviii. p. 393.) observes: “That his horse would restore a glove to the due owner, after the master had whispered the man’s name in his ear; would tell the just number of pence in any piece of silver coin, newly shewed him by



by his master; and even obey presently his command, in discharging himself of his excrements, whensoever he had bade him." GREY.

*Banks's horse* is alluded to by many writers contemporary with Shakspeare; among the rest, by Ben Jonson, in *Every Man out of his Humour*: "He keeps more ado with this monster, than ever *Banhes* did with his horse."

Again, in *Hall's Satires*, lib. iv. sat. 2.

"More than who vies his pence to view some  
tricke

"Of strange *Morocco's* dumbe arithmeticke."

Again, in Ben Johnson's 134th *Epigram*:

"Old *Banks* the jugler, our Pythagoras,

"Grave tutor to the *learned horse*," &c.

The fate of this man and his very docile animal, is not exactly known. From the next lines, however, to those last quoted, it should seem as if they had died abroad.

"——Both which

"Being, beyond sea, burned for one witch,

"Their spirits transmigrated to a cat."

Among the entries at Stationer's-Hall is the following; Nov. 14, 1595, "A ballad shewing the strange qualities of a young nagg called *Morocco*."

Among other exploits of this celebrated beast, it is said that he went up to the top of St. Paul's; and the same circumstance is likewise mentioned in *The Gul's Horn-booke*, a satirical pamphlet, by Decker, 1609.

"—From hence you may descend to talk about the



horse that went up, and strive, if you can, to know his *keeper*; take the day of the month, and the number of the steppes, and suffer yourself to believe verily that it was not a *horse*, but something else in the likeness of one."

Again, in *Chrestoloras*, or Seven Bookes of Epigrams, written by T. B. 1598, lib. iii. ep. 17.

"Of *Bankes*' Horse.

"*Bankes* hath a horse of wondrous qualitie,

"For he can fight, and pisse, and dance, and lie,

"And finde your purse, and tell what coyne ye have :

"But, *Bankes*, who taught your horse to smell a knave ?

STEEVENS.

Ben Johnson hints at the unfortunate catastrophe of both man and horse, which happened at Rome : where, to the disgrace of the age, of the country, and of humanity, they were burnt by order of the pope, for magicians. See *Don Zara del Fogo*. 12mo. 1660, p. 114.

REED.

415. —the *King and the Beggar* ?] See Dr. Percy's *Collection of old Ballads*, in three vols.

STEEVENS.

422. —my digression—] *Digression* on this occasion signifies the act of going out of the right way. So, in *Romeo and Juliet* :

"Thy noble shape is but a form of wax,

"*Digression* from the valour of a man."

STEEVENS.

Again,



Again, in our Author's *Rape of Lucrece*:

“——my *digression* is so vile, so base,

“That it will live engraven on my face.”

MALONE.

424. ——*the rational hind Costard*;——] Perhaps, we should read—*the irrational hind*, &c. TYRWHITT.

The *rational hind*, perhaps, means only the *reasoning brute*, the animal with some share of reason.

STEEVENS.

468. —*It is not for prisoners to be silent in their words*;——] I suppose we should read, it is not for prisoners to be silent in their *wards*, that is, in *custody*, in the *holds*.

JOHNSON.

The first quarto, 1598 (the most authentick copy of this play), reads—“It is *not* for prisoners to be *too* silent in their words;” and so without doubt the text should be printed.

MALONE.

472. —*affect*——] *i. e.* love. So, in Warner's *Albion's England*, 1602, B. XII. ch. 74.

“But this I know, not Rome affords whom more you might *affect*,

“Than her,” &c.

STEEVENS.

483. *The first and second cause will not serve my turn*;] See the last act of *As You Like It*, with the notes.

JOHNSON.

489. —*sonneteer*.] The old copies read only—*sonnet*.

STEEVENS.



ACT II.

Line 15. *BEAUTY* is bought by judgment of the eye,  
Not utter'd by base sale of chapmen's tongues:]

So, in our author's 102d Sonnet:

“That love is merchandiz'd, whose rich esteeming

“The owner's tongue doth publish every where.”

MALONE.

16. ——— Chapmen's tongues:] Chapman here seems to signify the seller, not, as now commonly, the buyer. Cheap, or cheping was anciently the market, chapman therefore is marketman. The meaning is, that the estimation of beauty depends not on the uttering or proclamation of the seller, but on the eye of the buyer.

JOHNSON.

45. A man of sovereign parts he is esteem'd;] The first quarto, 1598, has the line thus:

“A man of sovereign peerless he is esteem'd.”

I believe, the author wrote

A man of, ——— sovereign, peerless he's esteem'd.

A man of extraordinary accomplishments the speaker, perhaps, would have said, but suddenly checks himself; and adds—“sovereign, peerless he's esteem'd.”

So in the *Tempest*:

“———but you, O you,

“So perfect, and so peerless are created.”

See a note on the words—“Sir, make me not your story;” *Measure for Measure*, act i.

MALONE.



46. *Well fitted———*] *Is well qualified.*

JOHNSON,

50. *——match'd with——*] *Is combined or joined*  
with. JOHNSON.

85. *Were all address'd——*] *To address* is to *pre-*  
*pare.* So, in *Hamlet* :

“ *——it lifted up its head, and did address*

“ *Itself to motion.*”

STEEVENS.

108. *And sin to break it :*] The princess shews an  
inconvenience very frequently attending rash oaths,  
which, whether kept or broken, produce guilt.

JOHNSON.

147. *———and not demands,*

*On payment, &c.]* The former editions read :

*———and not demands*

*One payment of a hundred thousand crowns,*

*To have his title live in Aquitain.*

I have restored, I believe, the genuine sense of the  
passage. Aquitaine was pledged, it seems, to Na-  
varre's father, for 200,000 crowns. The French  
king pretends to have paid one moiety of this debt  
(which Navarre knows nothing of), but demands this  
moiety back again : instead whereof (says Navarre) he  
should rather pay the remaining moiety, and *demand* to  
have Aquitaine re-delivered up to him. This is  
plain and easy reasoning upon the fact suppos'd ; and  
Navarre declares, he had rather receive the residue of  
his debt, than detain the province mortgaged for  
security of it.

THEOBALD.

150.



150. ——depart *withal*,] To *depart* and to *part* were anciently synonymous. So, in *K. John*:

“Hath willingly *departed* with a *part*.”

Again, in *Every Man out of his Humour*:

“Faith, sir, I can hardly *depart* with ready money.” STEEVENS.

195. *Non poynt*,—] So, in the *Shoemaker's Holliday*, 1600:

“——tell me where he is.

“*No point*. Shall I betray my brother?”

STEEVENS.

199. ——*What lady is that same?*] It is odd that Shakspeare should make *Dumain* inquire after *Rosaline*, who was the mistress of *Biron*, and neglect *Katharine*, who was his own. *Biron* behaves in the same manner. No advantage would be gained by an exchange of names, because the last speech is determined to *Biron* by *Maria*, who gives a character of him after he has made his exit. Perhaps *all* the ladies wore masks but the princess. STEEVENS.

They certainly did, where *Biron* says to *Rosaline*,

“——Now fair befall your *mask*!”

MALONE.

208. *God's blessing on your beard!*] That is, may'st thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit. JOHNSON.

227. ——*unless we feed on your lips*.] Shakspeare has the same expression in his *Venus and Adonis*:

“Feed where thou wilt, on mountain or on dale,

“Graze on my lips.”

MALONE.



231. *My lips are no common, though several they be.*] *Several* is an enclosed field of a private proprietor; so Maria says, *her lips are private property*. Of a lord that was newly married, one observed that he grew fat; "Yes," said Sir Walter Raleigh, "any beast will grow fat, if you take him from the *common* and graze him in the *several*." JOHNSON.

So, in *The Rival Friends*, 1632:

"——my sheep have quite disgrest

"Their bounds, and leap'd into the *severall*."

Again, in Green's *Disputation*, &c. 1592: "rather would have mewed me up as a henne, to have kept that *severall* to himself by force," &c. Again, in Sir John Oldcastle, 1600:

"Of late he broke into a *severall*

"That does belong to me."

Again, in Fenton's *Tragical Discourses*, 4to. bl. let. 1597.—"he entered *commons* in the place which the olde John thought to be reserved *severall* to himself." p. 64. Again, in Holinshed's *History of England*, B. VI. p. 150,—"not to take and pale in the *commons* to enlarge their *severalles*." STEEVENS.

*My lips are no common, though several they be.*] In the note upon this passage it is said that SEVERAL is *an enclosed field of a private proprietor*.

Dr. Johnson has totally mistaken this word. In the first place it should be spelled *severell*. This does not signify an enclosed field or private property, but is rather the property of every landholder in the parish. In the unenclosed parishes in Warwickshire and



and other counties, their method of tillage is thus : The land is divided into three fields, one of which is every year fallow. This the farmers plough and manure, and prepare for bearing wheat. Betwixt the lands, and at the end of them, some little grass land is interspersed, and there are here and there some little patches of green swerd. The next year this ploughed field bears wheat, and the grass land is preserved for hay ; and the year following the proprietors sow it with beans, oats, or barley, at their discretion ; and the next year it lies fallow again ; so that each field in its turn is fallow every third year ; and the field thus fallowed is called the *common field*, on which the cows and sheep graze, and have herdsmen and shepherds to attend them, in order to prevent them from going into the two other fields which bear corn and grass. These last are called the *severell*, which is not separated from the common by any fence whatever ; but the care of preventing the cattle from going into the *severell*, is left to the herdsmen and shepherds ; but the herdsmen have no authority over the town bull, who is permitted to go where he pleases in the *severell*. Dr. JAMES.

Holinshed's *Description of Britain*, p. 33, and Leigh's *Accidence of Armourie*, 1597, p. 52. spell this word like Shakspeare. Leigh mentions the town bull, and says, " all *severals* to him are common."

TOLLET.

247. *His tongue, all impatient to speak and not see,]*  
That



That is, *his tongue being impatiently desirous to see as well as speak.* JOHNSON.

250. *To feel only looking*————] Perhaps we may better read:

*To feed only by looking*———— JOHNSON.

270. Boyet. *You are too hard for me.*] Here, in all the books, the 2d act is made to end: but in my opinion very mistakenly. I have ventured to vary the regulation of the four last acts from the printed copies, for these reasons. Hitherto the 2d act has been of the extent of seven pages; the 3d of but five; and the 5th of no less than twenty-nine. And this disproportion of length has crowded too many incidents into some acts, and left the others quite barren. I have now reduced them into a much better equality; and distributed the business likewise (such as it is), into a more uniform cast.

THEOBALD.

Mr. Theobald has reason enough to propose this alteration, but he should not have made it in his book without better authority or more need. I have therefore preserved his observation, but continued the former division. JOHNSON.

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ACT



ACT III.

*Line 1. ENTER Armado and Moth.]* In the folios the direction is, *Enter Braggart and Moth*, and at the beginning of every speech of Armado stands *Brag*. both in this and the foregoing scene between him and his boy. The other personages of this play are likewise noted by their characters as often as by their names. All this confusion has been well regulated by the later editors. JOHNSON.

2. *Concolinel—*] Here is apparently a song lost. JOHNSON.

I have observed in the old comedies, that the songs are frequently omitted. On this occasion the stage direction is generally—*Here they sing—or Cantant*. Probably the performer was left to choose his own ditty, and therefore it could not with propriety be exhibited as part of a new performance. Sometimes yet more was left to the discretion of the ancient comedians, as I learn from the following circumstance in *K. Edward IV. Part II. 1619* :—"Jockey is led whipping over the stage, speaking some words, but of no importance."

Again, in Greene's *Tu Quoque*, 1599 :

"Here they two talk and rail *what they list*."

Again, in Decker's *Honest Whore*, 1635 :

"He places all things in order, *singing* with the ends of old ballads as he does it."

Again,



Again, in Marston's *Dutch Courtesan*, 1604 :

“*Cantat Gallice.*” But no song is set down.

Again, in the 5th act :

“*Cantat saltatque cum Cithara.*”

Not one out of the many songs supposed to be sung in Marston's *Antonio's Revenge*, 1602, are inserted ; but instead of them, *cantant*. STEEVENS.

5. ———festinately *hither* ;] *i. e.* hastily. Shakspeare uses the adjective *festinate*, in another of his plays. STEEVENS.

7. —a *French brawl* ?] A *brawl* is a kind of dance.

In the *Malcontent* of Marston, I meet with the following account of it. “The *brawl*, why 'tis but two singles to the left, two on the right, three doubles forwards, a traverse of six rounds : do this twice, three singles side galliard trick of twenty coranto pace ; a figure of eight, three singles broken down, come up, meet two doubles, fall back, and then honour.”

Again, in B. Jonson's masque of *Time Vindicated* :

“The Graces did them footing teach ;

“And, at the old Idalian *brawls*,

“They danc'd your mother down.”

STEEVENS.

So, in Massinger's *Picture*, act ii. sc. 2.

“'Tis a *French brawl*, an apish imitation

“Of what you really perform in battle.”

TOLLET.

11. —canary to it with your feet,——] *Canary* was the name of a spritely nimble dance. THEOBALD.



19. —*like a man after the old painting ;—*] It was a common trick among some of the most indolent of the ancient masters, to place the hands in the bosom or the pockets, or conceal them in some other part of the drapery, to avoid the labour of representing them, or to disguise their own want of skill to employ them with grace and propriety.

STEEVENS.

21. —*These are complements, —*] Dr. Warburton has here changed *complements* to '*complishments*, for *accomplishments*, but unnecessarily. JOHNSON.

22. —*these betray, &c.]* The former editors: —*these betray nice wenches, that would be betray'd without these, and make them men of note.* But who will ever believe, that the odd attitudes and affectations of *lovers*, by which they betray young *wenches*, should have power to make these young wenches, *men of note*? His meaning is, that they not only inveigle the young *girls*, but make the *men* taken notice of too, who affect them. THEOBALD.

30. —*but a colt, —*] *Colt* is a hot, mad-brained, unbroken young fellow; or sometimes an old fellow with youthful desires. JOHNSON.

61. *You are too swift, sir, to say so.]* The meaning, I believe, is, *You do not give yourself time to think, if you say so.*

*Swift*, however, means ready at replies. So, in Marston's *Malcontent*, 1604:

“ I have eaten but two spoonfuls, and methinks I could discourse both *swiftly* and wittily already.

STEEVENS.

*Swift*



*Swift* is here used, as in other places, synonymously with *witty*. I suppose the meaning of *Atalanta's* better part, in *As You Like It*, is her *wit*—the *swiftness* of her mind. FARMER.

So, in the prologue to Fletcher's *Custom of the Country* :

“ ———The play

“ Is *quick* and *witty* ; so the poets say.”

MALONE.

68. *By thy favour, sweet welkin, ———*] *Welkin* is the sky, to which Armado, with the false dignity of a Spaniard, makes an apology for sighing in its face. JOHNSON.

71. ———*here's a Costard broken—*] *i. e.* a head. So, in *Hycke Scorne* :

“ I wyll rappe you on the *costard* with my horne.”

STEEVENS.

73. —*no l'envoy ; —*] The *l'envoy* is a term borrowed from the old French poetry. It appeared always at the head of a few concluding verses to each piece, which either served to convey the moral, or to address the poem to some particular person. It was frequently adopted by the ancient English writers.

So, in *Monsieur D'Olive*, 1606 :

“ Well said : now to the *L'Envoy*.”—All the *Tragedies* of *John Bochas*, translated by Lidgate, are followed by a *L'Envoy*.

———*no salve in the male, sir : —*] The old folio reads, *no salve in thee male, sir*, which, in another folio, is, *no salve, in the male, sir*. What it can mean



is not easily discovered: if *mail* for a *packet* or *bag* was a word then in use, *no salve in the mail* may mean, no salve in the mountebank's budget. Or shall we read, *no enigma, no riddle, no l'envoy—in the vale, sir—O, sir, plantain.* The matter is not great, but one would wish for some meaning or other. JOHNSON.

*Male* or *mail* was a word then in use. Reynard the fox sent Kayward's head in a *male*. And so, in *Tamburlane*, or the *Scythian Shepherd*, 1590:

“Open the *males*, yet guard the treasure, sure.”

I believe Dr. Johnson's first explanation to be right.

STEEVENS.

The word is also found in Taylor the Water Poet's Works (*Character of a Bawd*), 1630:—“the cloath-bag of the counsel, cap-case, fardle, pack, *male*, of friendly toleration.” MALONE.

I can scarcely think that Shakspeare had so far forgotten his little school learning, as to suppose that the Latin verb *salve*, and the English substantive, *salve*, had the same pronunciation; and yet without this, the quibble cannot be preserved. FARMER.

The same quibble occurs in *Aristippus*, or the *Jovial Philosopher*, 1630:

“*Salve*, Master Simplicius.

“*Salve* me; 'tis but a Surgeon's compliment.”

STEEVENS.

No *salve in the male*, sir, may mean, “I will have none of all the salves you have in the male:” treating them as a mountebank. MUSGRAVE.

Perhaps



Perhaps we should read—*no salve in them all, sir.*

TYRWHITT.

86. *I will example it :]* These words, and some others, are neither in the first folio, nor in the 4to. 1631, but in that of 1598. I still believe the whole passage to want some regulation, though it has not sufficient merit to encourage the editor who should attempt it.

STEEVENS.

114. *And he ended the market.]* Alluding to the proverb—*Three women and a goose make a market. Tre donne et un occa fan un mercato.* Ital. Ray's Proverbs.

STEEVENS.

115. —*how was there a Costard broken in a shin?]* *Costard* is the name of a species of apple. JOHNSON.

It has been already observed that the *head* was anciently called the *costard*. So, in *King Richard III.* “Take him over the *costard* with the hilt of thy sword.” A *costard* likewise signified a *crab-stick*. So, in the *Loyal Subject* of Beaumont and Fletcher :

“I hope they'll crown his service—

“With a *costard*.”

STEEVENS.

138. *Like the sequel, I,——]* *Sequele*, in French, signifies a great man's train. The joke is, that a single page was all his train.

THEOBALD.

I believe this joke exists only in the apprehension of the commentator. *Sequelle*, by the French, is never employed but in a derogatory sense. They use it to express the *gang* of a highwayman, but not the *train* of a lord; the followers of a rebel, and not the attendants on a general. Thus Holinshed, p. 639.—



“to the intent that by the extinction of him and his *sequeale*, all civil warre and inward division might cease,” &c. Moth uses *sequel* only in the literary acceptance.

STEEVENS.

138. ————*my incony Jew* 1] *Incony* or *kony* in the north signifies, fine, delicate—as a *kony thing*, a fine thing. It is plain therefore, we should read :

—————*my incony jewel.*      WARBURTON.

I know not whether it be right, however specious, to change *Jew* to *Jewel*. *Jew*, in our author's time, was, for whatever reason, apparently a word of endearment. So, in the *Midsummer Night's Dream* :

“*Most brisky Juvenile, and eke most lovely Jew.*”

JOHNSON.

The word is used again in the 4th act of this play :

“—————*most incony vulgar wit.*”

In the old comedy called *Blurt Master Constable*, 1602, I meet with it again. A maid is speaking to her mistress about a gown :

“—————*it makes you have a most inconie body.*”

*Cony* and *incony* have the same meaning.

STEEVENS.

There is no such expression in the North as either *kony* or *incony*. The word *canny*, which the people there use, and from which Dr. Warburton's mistake may have arisen, bears a variety of significations, none of which is *fine*, *delicate*, or applicable to a thing of value. Dr. Johnson's quotation by no means proves *Jew* to have been a word of endearment.

REMARKS.

176



176. ——— *in print.* ———] *i. e.* exactly, with the utmost nicety. It has been proposed to me to read *in point*, but I think, without necessity, the former expression being still in use.

So, in *Blurt Master Constable* :

“Next, your ruff must stand *in print*.”

STEEVENS.

184. *This wimple, ———*] The *wimple* was a hood or veil which fell over the face. Had Shakspeare been acquainted with the *flammeum* of the Romans, or the gem which represents the marriage of Cupid and Psyche, his choice of the epithet would have been much applauded by all the advocates in favour of his learning. In Isaiah, ch. iii. v. 22. we find :—“the mantles, and the *wimples*, and the cringing-pins ;” and, in *The Devil's Charter*, 1607, to *wimple* is used as a verb :

“Here, I perceive a little rivalling

“Above my forehead, but I *wimple* it,

“Either with jewels, or a lock of hair.”

STEEVENS.

191. *Of trotting paritors, ———*] An *apparitor*, or *paritor*, is an officer of the bishop's court, who carries out citations ; as citations are most frequently issued for fornication, the *paritor* is put under Cupid's government.

JOHNSON.

192. *And I to be a corporal of his field,*

*And wear his colours like a tumbler's hoop !]*

The conceit seems to be very forced and remote, however it be understood. The notion is not that  
the



the *hoop wears colours*, but that the colours are worn as a *tumbler* carries his *hoop*, hanging on one shoulder and falling under the opposite arm. JOHNSON.

It was once a mark of gallantry to wear *a lady's colours*. So, in *Cynthia's Revels*, by Ben Jonson: "—dispatches his lacquey to the chamber early to know what *her colours* are for the day, with purpose to apply his wear that day accordingly," &c. I am informed by a lady who remembers morris-dancing, that the character who tumbled, always carried his *hoop* dressed out with ribbands, and in the position described by Dr. Johnson. STEEVENS.

*Corporals of the field* are mentioned in Carew's *Survey of Cornwall*; and Raleigh speaks of them twice, Vol. I. p. 103. Vol. II. p. 367. edit. 1571.

TOLLET.

This officer is likewise mentioned in Ben Jonson's *New Inn*:

"As *corporal of the field*, maestro del campo."

Giles Clayton, in his *Martial Discipline*, 1591, has a chapter on the office and duty of a *corporal of the field*. In one of Drake's *Voyages*, it appears that the captains Morgan and Sampson by this name, "had commandement over the rest of the land-captaines." Brookesby tells us, that "Mr. Dodwell's father was in an office then known by the name of *corporal of the field*, which he said was equal to that of a captain of horse."

FARMER.

It appears from Lord Strafford's *Letters*, Vol. II. p. 199, that a *corporal of the field* was employed as an aid.



aid-de-camp is now, "in taking and carrying to and fro the directions of the general, or other the higher officers of the field." TYRWHITT.

194. *What? what? I love!—*] The second *what* has been supplied by the editors. I should like better to read—*What? I! I love!* TYRWHITT.

195. *———like a German clock,  
Still a repairing;—*] The same allusion occurs in *Westward-Hoe*, by Decker and Webster, 1607:—"no *German clock*, no mathematical engine whatsoever, requires so much reparation," &c.

Again, in *A mad World my Masters*, 1608:

"——she consists of a hundred pieces,  
"Much like your *German clock*, and near allied:  
"Both are so nice they cannot go for pride.  
"Besides a greater fault, but too well known,  
"They'll strike to ten when they should stop at one."

Ben Jonson has the same thought in his *Silent Woman*; and Beaumont and Fletcher in *Wit without Money*.

Again, in Decker's *Newes from Hell*, &c. 1606:—"their wits (like wheels of *Brunswick clocks*) being all wound up so far as they could stretch, were all going, but not one going truly."

The following extract is taken from a book called *The Artificial Clock-Maker*, 3d. edit. 1714:—"Clock-making was supposed to have had its beginning in Germany within less than these two hundred years. It is very probable that our balance-clocks or watches,  
and



and some other automata, might have had their beginning there ;" &c. Again, p. 91.—“ Little worth remark is to be found till towards the 16th century ; and then clock-work was revived or wholly invented anew in Germany, as is generally thought, because the ancient pieces are of German work.”

A skilful watch-maker informs me, that clocks have not been commonly made in England much more than one hundred years backward.

To the inartificial construction of these first pieces of mechanism executed in Germany, we may suppose Shakspeare alludes. The clock at Hampton-Court, which was set up in 1540 (as appears from the inscription affixed to it), is said to be the first ever fabricated in England. STEEVENS.

I have heard a French proverb that compares any thing that is intricate and out of order to the *coq de Strasburg*, that belongs to the machinery of the town-clock. S. W.

209. ————*sue*, and *groan* ;] *And*, which is not in either of the authentick copies of this play, the quarto 1598, or the folio, 1623, was added, to supply the metre, by the editor of the second folio.

MALONE.

210. *Some men must love my lady, and some Joan.*] To this line Mr. Theobald extends his second act, not injudiciously, but, as was before observed, without sufficient authority. JOHNSON.

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ACT



ACT IV.

*Line 19. HERE, good my glass,———]* To understand how the princess has her glass so ready at hand in a casual conversation, it must be remembered that in those days it was the fashion among the French ladies to wear a looking-glass, as Mr. Bayle coarsely represents it, *on their bellies*; that is, to have a small mirrour set in gold hanging at their girdle, by which they occasionally viewed their faces or adjusted their hair. JOHNSON.

Dr. Johnson, perhaps, is mistaken. She had no occasion to have recourse to any other *looking glass* than the Forester, whom she rewards for having shewn her to herself as in a mirror. STEEVENS.

33. *When, for fame's sake, for praise, an outward part,*

*We bend to that the working of the heart:]* The harmony of the measure, the easiness of the expression, and the good sense in the thought, all concur to commend these two lines to the reader's notice.

WARBURTON.

36. *———that my heart means no ill.] That my heart means no ill,* is the same with *to whom my heart means no ill*: the common phrase suppresses the particle, as *I mean him* [not to him] *no harm*. JOHNSON.

37. *———that self-sovereignty]* Not a sovereignty  
over,



over, but *in*, themselves. So, *self-sufficiency*, *self-consequence*, &c. MALONE.

42. ——— *a member of the common-wealth.*] Here, I believe, is a kind of jest intended: a member of the *common-wealth* is put for one of the *common* people, one of the meanest. JOHNSON.

50. *An your waïst, mistress, were as slender as my wit,*

*One of these maids' girdles for your waist should be fit.*] It is plain that the ladies' girdles would not fit the princess. For when she has referred the clown to *the thickest and the tallest*, he turns immediately to her with the blunt apology, *truth is truth*; and again tells her, *you are the thickest here*. Perhaps he mentions the slenderness of his own wit to excuse his bluntness. JOHNSON.

57. ——— *Boyet, you can carve ;*

*Break up this capon.*] *i. e.* open this letter.

Our poet uses this metaphor, as the French do their *poulet*; which signifies both a young fowl and a love-letter. *Poulet amatoria literæ*, says Richelet; and quotes from Voiture, *Repondre au plus obligeant poulet du monde*; to reply to the most obliging letter in the world. The Italians use the same manner of expression, when they call a love-epistle, *una policetta amorosa*. I owed the hint of this equivocal use of the word to my ingenious friend Mr. Bishop.

THEOBALD.

Henry IV. consulting with Sully about his marriage, says, “ My niece of Guise would please me best, notwithstanding



withstanding the malicious reports, that she loves *poulets* in paper, better than in a *fricasée*."—A message is called *a cold pigeon*, in the letter concerning the entertainments at Killingworth-Castle.

FARMER.

One of Lord Chesterfield's *Letters*, 8vo. Vol. III. p. 114, gives us the reason why *poulet* meant *amatoria litera*.

TOLLET.

To *break up* was a peculiar phrase in carving.

PERCY.

So, in *Westward-Hoe*, by Decker and Webster, 1607: at "the skirt of that *sheet*, in black-work is wrought his name: *break not up the wild-fowl till anon*."

Again, in Ben Johnson's *Masque of Gipsies Metamorphosed*:

"A London cuckold hot from the spit,

"And when the *carver up* had *broke him*," &c.

STEEVENS.

62. *Break the neck of the wax*,——] Still alluding to the *capon*.

JOHNSON.

So, in the *True Tragedie of Marius and Scilla*, 1594:

"*Lectorius* read, and *break these letters up*."

STEEVENS.

65. ——*More fairer than fair, beautiful than beautiful, truer, &c.*] I would read, *fairer than fair, more beautiful, &c.*

TYRWHITT.

67. —*illustrate*—] For *illustrious*. It is often used by Chapman in his translation of Homer.

STEEVENS.

68. *king Cophetua*.—] The ballad of *King Cophetua*

D

and



and the Beggar Maid, may be seen in the *Reliques of Ancient Poetry*, Vol. I. The beggar's name was Penelophon, here corrupted. PERCY.

The poet alludes to this song in *Romeo and Juliet*, *Henry IV. Part II.* and *Richard II.* STEEVENS.

72. —saw, *two* ;] The old copy read—*see*. Mr. Rowe corrected it. MALONE.

90. *Thus dost thou hear, &c.*] These six lines appear to be a quotation from some ridiculous poem of that time. WARBURTON.

99. —going o'er it—] A pun upon the word *stile*. MUSGRAVE.

————ere while.] Just now ; a little while ago. So Raleigh :

“ Here lies Hobbinol, our shepherd while e'er.”

JOHNSON.

101. A *phantasm*,—] On the books of the Stationers-Company, Feb. 6, 1608, is entered, “ a book called *Phantasm*, the *Italian Taylor and his Boy* ; made by Mr. Armin, servant to his majesty.” It probably contains the history of *Monarcho*, of whom Dr. Farmer speaks in the following note, to which I have subjoined an additional instance. STEEVENS.

————a *Monarcho* ;—] The allusion is to a fantastical character of the time.—“ Popular applause (says Meres) dooth nourish some, neither do they gape after any other thing, but vaine praise and glorie,—as in our age Peter Shakerlye of Paulis, and *Monarcho* that lived about the court.” p. 178.

FARMER.

In



In Nash's *Have with you to Saffron-Walden, &c.* 1595, I meet with the same allusion:——“but now he was an insulting monarch above *Monarcho* the Italian, that ware crownes in his shoes, and quite renounced his natural English accents and gestures, and wrested himself wholly to the Italian puntilios,” &c.

STEEVENS.

The following extracts will afford some further information concerning this fantastick being. “I could use an instance for this, which though it may seeme of small weight, yet may it have his misterie with his act, who, being of base condition, placed himself (without any perturbation of minde) in the royall seat of Alexander, which the Caldeans prognosticated to portend the death of Alexander.

“The actors were, that Bergamasco (for his phantastick homours) named *Monarcho*, and two of the Spanish ambassadors retinue, who being about *four and twentie yeares past*, in Paules Church in London, contended who was soveraigne of the world: the *Monarcho* maintained himself to be he, and named their King to be but his viceroy for Spain; the other two with great fury denying it. At which myself and some of good account, now dead, wondred in respect of the subject they handled, and that want of judgment we looked not for in the Spaniards. Yet this, moreover, we noted, that notwithstanding the weight of their controversie they kept in their walke the Spanish turne, which is that which goeth at the right hand shall at every end of the walke turne in the

Dij

midst,



midst, the which place the *Monarcho* was loth to yeald (but as they compelled him, though they gave him sometimes that romthe) in respect of his supposed majestie; but I would this were the worst of their ceremonies; the same keeping some decorum concerning equaltie." *A briefe Discourse of the Spanisk State, with a Dialogue annexed, intituled Philobasilis*, 4to. 1590. p. 39.

Mr. Reed adds one further notice:

"——heere comes a souldier, for my life it is capitaine Swag: 'tis even he indeede, I do knowe him by his plume and his scarffe; he looks like a *Monarcho* of a very cholericke complexion, and as teasty as a goose that hath young goslings," &c. *Riche's Faults and Nothing but Faults*, p. 12.

A local allusion employed by a poet like Shakspeare, resembles the mortal steed that drew in the chariot of Achilles. But short services could be expected from either.

STEEVENS.

111. ——Come, lords, away.] Perhaps the Princess said rather:

——Come, ladies, away.

The rest of the scene deserves no care. JOHNSON.

113. *Who is the shooter?*——] It should be who is the *suitor*? and this occasions the quibble. "*Finely put on*," &c. seem only marginal observations. FARMER.

It appears that *suitor* was anciently pronounced *shooter*. So, in *The Puritan Widow*, 1605: the maid informs her mistress that some *archers* are come to wait



wait on her. She supposes them to be *fletchers*, or arrow-smiths.

Enter the *suters*, &c.

“Why do you not see them before you? are not these *archers*, what do you call them, *shooters*? *Shooters* and *archers* are all one, I hope.”

STEEVENS.

So, in *Essays and Characters of a Prison and Prisoners*, by G. M. 1618: “The king’s guard are counted the strongest *archers*, but here are better *suitors*.” So, in *Antony and Cleopatra*, we meet in the old copy: (owing probably to the transcriber’s ear having deceived him)

“———A grief that *suits*

“My very heart at root.”

instead of———a grief that *shoots*.

Again, in *The Rape of Lucrece*, 1594, we find *shoot* instead of *suit*:

“End thy ill aim before thy *shoot* be ended.”

Here clearly the author meant *suit*.

In Ireland, where there is reason to believe that much of the pronunciation of queen Elizabeth’s time is yet retained, the word *suitor* is at this day pronounced by the vulgar as if it were written *shooter*. The word in the text ought, I think, to be written *suitor*, as in the instance above quoted from *Essays*, &c. by G. M.

The mistake arose from the similarity of the sounds; and this is one of many proofs, that when these plays



were transcribed for the press, the copies were made out by the ear. MALONE.

131. ———*queen Guinever*———] This was king Arthur's queen, not over famous for fidelity to her husband. See the song of the *Boy and the Mantle* in Dr. Percy's Collection.

In Beaumont and Fletcher's *Scornful Lady*, the elder Loveless addresses Abigail, the old incontinent waiting-woman, by this name. STEEVENS.

142. ———*the clout*.] The *clout* was the white mark at which archers took their aim. The *pin* was the wooden nail that upheld it. STEEVENS.

147. *I fear too much rubbing*:] To *rub* is one of the terms of the bowling-green. MALONE.

153. ———*to bear her fan*!] See a note on *Romeo and Juliet*, act ii. sc. 4. where Nurse asks Peter for her *fan*. STEEVENS.

See also the representations of them. \* \* \*.

158. *Enter—Holofernes*,] There is very little personal reflexion in Shakspeare; either the virtue of those times, or the candour of our author, has so effected, that his satire is, for the most part, general, and, as himself says:

—————*his taxing like a wild-goose, flies,*

*Unclaim'd of any man.*——

The place before us seems to be an exception. For by Holofernes is designed a particular character, a pedant and school-master of our author's time, one John Florio, a teacher of the Italian tongue in London, who has given us a small dictionary of that language



guage under the title of *A World of Words*, which, in his epistle dedicatory, he tells us, *is of little less value than Stephens's Treasure of the Greek Tongue*, the most complete work that was ever yet compiled of its kind. In his preface, he calls those who had criticised his works, *sea-dogs or land-criticks; monsters of men, if not beasts rather than men; whose teeth are canibals, their toongs adders forks, their lips aspes poison, their eyes basiliskes, their breath the breath of a grave, their words like swordes of Turks, that strive which shall dive deepest into a Christian lying bound before them*. Well therefore might the mild Nathaniel desire Holofernes to *abrogate scurrility*. His profession too is the reason that Holofernes deals so much in Italian sentences. There is an edition of *Love's Labour's Lost*, printed 1598, and said to be *presented before her highness this last Christmas, 1597*. The next year, 1598, comes out our John Florio, with his *World of Words*, *recen-tibus odiis*; and in the preface, quoted above, falls upon the comic poet for bringing him on the stage. *There is another sort of leering curs, that rather snarle than bite, whereof I could instance in one, who lighting on a good sonnet of a gentleman's, a friend of mine, that loved better to be a poet than to be counted so, called the author a rymer—Let Aristophanes and his comedians make plaies, and scowre their mouths on Socrates; those very mouths they make to vilifie, shall be the means to amplifie his virtue, &c.* Here Shakspeare is so plainly marked out, as not to be mistaken. As to the sonnet of the gentleman his friend, we may be assured it was no other



other than his own; and without doubt was parodied in the very sonnet beginning with *The praiseful princess, &c.* in which our author makes Holofernes say, *He will something affect the letter, for it argues facility.* And how much John Florio thought this *affectation* argued *facility*, or quickness of wit, we see in this preface, where he falls upon his enemy, H. S. *His name is H. S. Do not take it for the Roman H. S. unless it be as H. S. is twice as much and an half, as half an AS.* With a great deal more to the same purpose; concluding his preface in these words, *The resolute John Florio.* From the ferocity of this man's temper it was, that Shakspeare chose for him the name which Rabelais gives to his pedant of Thubal Holoferne.

WARBURTON.

Dr. Warburton is certainly right in his supposition that *Florio* is meant by the character of *Holofernes*. *Florio* had given the first affront. “The plaies, says he, that they plaie in England, are neither *right comedies*, nor *right tragedies*; but representations of *histories* without any decorum.”—The scraps of Latin and Italian are transcribed from his works, particularly the proverb about *Venice*, which has been corrupted so much. The *affectation of the letter*, which argues *facilitie*, is likewise a copy of his manner. We meet with much of it in the sonnets to his patrons.

“In Italie your lordship well hath seene  
 “Their manners, monuments, magnificence,  
 “Their language learnt, in sound, in style, in  
     sense,

“Prooving



“ Prooving by profiting, where you have *bee*ne.  
——“ To adde to fore-learn'd facultie, *facilitie*.”

Mr. Warton informs us in his *Life of Sir Tho. Pope*, that there was an old play of *Holophernes* acted before the princess Elizabeth in the year 1556.

FARMER.

Florio pointed his ridicule not only at dramatick performances, but even at performers. Thus, in his preface to this work, “ —as if an owle should represent an eagle, or some tara-rag player should act the princely Telephus with a voyce as rag'd as his clothes, a grace as bad as his voyce.”

STEEVENS.

161. *ripe as a pomewater*,——] A species of apple formerly much esteemed. *Malus Carbonaria*. See Gerard's *Herbal*, edit. 1597, p. 1273.

Again, in the old ballad of *Blew Cap for Me*:

“ Whose cheeks did resemble two roasting *pomewaters*.”

STEEVENS.

162. *in the ear of Cælo*,——] In Florio's dictionary, 1595, *Cielo* is defined “ *heaven, the skie, firmament, or welkin* ;” and *terra* is explained thus: “ The element called *earth* ; anie ground, earth, countrie, *land, soile*,” &c.

MALONE.

177. ——'twas a *pricket*.] In a play called *The Return from Parnassus*, 1606, I find the following account of the different appellations of deer, at their different ages :

“ *Amoretto*. I caused the keeper to sever the *rascal deer* from the *bucks of the first head*. Now, sir, a *buck* is, the *first year*, a *fawn* ; the *second year*, a *pricket* ;  
the



the *third* year, a *sorrell*; the *fourth* year, a *soare*; the *fifth*, a *buck of the first head*; the *sixth* year, a *compleat buck*. Likewise your *hart* is the *first* year, a *calfe*; the *second* year, a *brocket*; the *third* year, a *spade*; the *fourth* year, a *stag*; the *sixth* year, a *hart*. A *roe-buck* is the *first* year, a *kid*; the *second* year, a *girl*; the *third* year, a *hemuse*; and these are your special beasts for chase."

Again, in *A Christian turn'd Turk*, 1612 :—"I am but a *pricket*, a mere *sorell*; my head's not harden'd yet."

STEEVENS,

186. *And such barren plants are set before us, that we thankful should be*

*(Which we of taste and feeling are) for those parts that do fructify in us more than he.]*

This stubborn piece of nonsense, as somebody has called it, wants only a particle, I think, to make it sense. I would read,

*(Which we of taste and feeling are), &c.*

*Which*, in this passage, has the force of *as*, according to an idiom of our language, not uncommon, though not strictly grammatical. What follows is still more irregular; for I am afraid our poet, for the sake of his rhyme, has put *he* for *him*, or rather *in him*. If he had been writing prose, he would have expressed his meaning, I believe, more clearly, thus :—*that do fructify in us more than in him.*

TYRWHITT.

I have followed Mr. Tyrwhitt's reading.

STEEVENS.

188.



188. *For as it would ill become me to be vain, indis-  
creeet, or a fool,*

*So were there a patch set on learning, to see him  
in a school:]* The meaning is, to be in a  
school would as ill become a *patch*, or low fellow, as  
folly would become me. JOHNSON.

*Patch* here seems to signify a *mark of disgrace*, simi-  
lar to the badge, which, in many places, the poor are  
obliged to wear, as a stigma to deter others from im-  
ploring parochial relief. HENLEY.

200. *The allusion holds in the exchange.] i. e. the  
riddle is as good when I use the name of Adam, as  
when you use the name of Cain.* WARBURTON.

217. *The praiseful princess, &c.]* The ridicule  
designed in this passage may not be unhappily illus-  
trated by the alliteration in the following lines of  
*Ulpian Fullwell*, in his Commemoration of Queen  
Anne Bullayne, which makes part of a collection  
called *The Flower of Fame*, printed 1575:

“Whose princely praise hath pearst the pricke,

“And price of endless fame,” &c. STEEVENS.

239. ———*if their daughters be capable, &c.]* Of  
this *double entendre*, despicable as it is, Mr. Pope and  
his coadjutors availed themselves, in their unsucces-  
ful comedy called *Three Hours after Marriage*.

STEEVENS.

243. ———*quasi person.*———] So, in *Holinshed*,  
p. 953:

“Jerom was vicar of Stepnie, and Garard was  
4 person



person of Honie-Lane." I believe, however, we should write the word—persone. The same play on the word *pierce* is put into the mouth of *Falstaff*.

STEEVENS.

*Person*, Sir William Blackstone observes in his *Commentaries*, is the original and proper term; *Persona ecclesiæ*.

MALONE.

253. *Fauste, precor gelidâ*—] Holofernes, the Curate, is employed in reading the letter to himself; and while he is doing so, that the stage may not stand still, he either pulls out a book, or, repeating some verses by heart from Mantuanus, comments upon the character of that poet. Baptista Spagnolus (surnamed Mantuanus, from the place of his birth) was a writer of poems, who flourished towards the latter-end of the 15th century.

THEOBALD.

*Fauste, precor gelidâ, &c.*] A note of La Monnoye's on these very words in *Les Contes des Beriers*, Nov. 42. will explain the humour of the quotation, and shew how well Shakspeare has sustained the character of his pedant.—Il designe le Carme Baptiste Mantuan, dont au commencement du 16 siecle on lisoit publiquement à Paris le Poesies; si celebres alors, que, comme dit plaisamment Farnabe dans sa preface sur Martial, les Pedans ne faisoient nulle difficulté de preferer à le Arma virum-que cano le Fauste precor gelidâ, c'est-a-dire, à l'Eneide de Virgil les Eclogues de Mantuan, la premiere desquelles commence par Fauste precor gelidâ.

WARBURTON.

The



The *Eclogues* of Mantuanus the Carmelite were translated before the time of Shakspeare, and the Latin printed on the opposite side of the page for the use of schools. STEEVENS.

From a passage in Nashe's *Apologie of Pierce Penniless*, 1593, the *Eclogues* of Mantuanus appear to have been a school-book in our author's time :

“ With the first and second leafe he plais very prettilie, and in ordinarie terms of extenuating, ver-dits *Pierce Penniless* for a grammar-school wit ; saies, his margine is as deeplie learned as *Fauste precor gelidâ*.” MALONE.

256. ——— *Vinegia, Vinegia,*

*Chi non ti vidi, ei non te pregia.*] In old editions : *Venechi, venache a, qui non te vide, i non te piacch.* And thus Mr. Rowe and Mr. Pope. But that poets, scholars, and linguists, could not restore this little scrap of the true Italian, is to me unaccountable. Our author is applying the praises of Mantuanus to a common proverbial sentence, said of Venice, *Vinegia, Vinegia ! qui non te vidi, ei non te pregia.* O Venice, Venice, he who has never seen thee, has thee not in esteem. THEOBALD.

The proverb, as I am informed, is this ; *He that sees Venice little, values it much ; he that sees it much, values it little.* But I suppose Mr. Theobald is right, for the true proverb would not serve the speaker's purpose. JOHNSON.

The proverb stands thus in *Howell's Letters*, Book I. sect. 1. l. 36.



“*Venetia, Venetia, chi non te vede, non te pregia,*  
 “*Ma chi t’ ha troppo veduto te dispregia.*”

“Venice, Venice, none thee unseen can prize ;

“Who thee hath seen too much, will thee despise.”

The players, in their edition, have thus printed the first line: *Venichie, vencha, que non te unde, que non te perreche.* STEEVENS.

Our author, without doubt, found this Italian proverb in Florio’s *Second Frutes*, 4to. 1591, where it stands thus :

“*Venetia, chi non ti vede, non ti pretia ;*

“*Ma chi ti vede, bengli costa.*” MALONE.

282. —[*Ovidius Naso was the man :—*] Our author makes his pedant affect the being conversant with the best authors : contrary to the practice of modern wits, who represent them as despisers of all such. But those who know the world, know the pedant to be the greatest affecter of politeness.

WARBURTON.

285. —[*so doth the hound his master, the ape his keeper, the tired horse his rider.*] The tired horse was the horse adorned with ribbands—the famous Banks’s horse so often alluded to. Lilly, in his *Mother Bombie*, brings in a *Hackneyman* and Mr. *Halfpenny* at cross-purposes with this word : “Why didst thou boare the horse through the eares ?” “—It was for *tiring*.”

“He would never *tire*,” replies the other.

FARMER.



300. — Trip and go, *my sweet* ;——] So, in *Summer's Last Will and Testament*, by Nashe, 1600 :

“ *Trip and go, heave and hoe,*

“ *Up and down, to and fro.*” —

Perhaps originally the burthen of a song. MALONE.

These words are certainly part of an old popular song. There is an ancient musical medley, beginning, *Trip and go hey!* REMARKS.

309. — *colourable colours.*——] That is, specious, or fair seeming appearances. JOHNSON.

314. — (being *repast*) ——] *Before repast*, is the reading of the first quarto, 1598. *Being repast*, that of the folio, 1623. MALONE.

329. — *I am toiling in a pitch* ;——] Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty.

JOHNSON.

355. *The night of dew that on my cheeks down flows :*] This phrase, however quaint, is the poet's own. He means, *the dew that nightly flows down his cheeks*. Shakspeare, in one of his other plays, uses *night of dew* for *dewy night* ; but I cannot at present recollect in which. STEEVENS.

Why not *dew of night* ?

MUSGRAVE.

373. ——— *he comes in like a perjure,* ——] The punishment of perjury is to wear on the breast a paper expressing the crime. JOHNSON.

Thus *Holinshed*, p. 838, speaking of Cardinal Wolsey, “ —he so punished perjurie with open punish-

E ij

ment,



ment, and *open papers wearing*, that in his time it was less used."

Again, in Leicester's *Common-wealth*, "—the gentlemen were all taken and cast into prison, and afterwards were sent down to Ludlow, there to *wear papers of perjury*." STEEVENS.

378. *Thou mak'st the triumviry,—*] The quarto, 1598, has *triumpherie*. MALONE.

399. *To lose an oath to win a paradise?*] The *Passionate Pilgrim*, 1598, in which this sonnet is also found, reads—to *break* an oath—But the opposition between *lose* and *win* is much in our author's manner.

MALONE.

400. *——the liver vein,—*] The liver was anciently supposed to be the seat of love. JOHNSON.

404. *All hid, all hid,—*] The children's cry at *hide and seek*. MUSGRAVE.

413. *—amber coted.*] To *cote* is to outstrip, to overpass. So, in *Hamlet*:

"———certain players

"We *coted* on the way."

Again, in Chapman's *Homer*:

"——Words her worth had prov'd with deeds,

"Had more ground been allow'd the race, and  
*coted* far his steeds." STEEVENS.

*Quoted* (for so I would read) here, I think, signifies *marked, written down*. So, in *All's Well that Ends Well*:

"He's *quoted* for a most perfidious knave."

The word in the old copy is—*coted*; but that (as Dr. Johnson



Johnson has observed in the last scene of this play) is only the old spelling of *quoted*, owing to the transcriber's trusting to his ear, and following the pronunciation. To *cote*, though elsewhere used by our author with the signification of *overtake*, will, in my opinion, by no means suit here. MALONE.

424. ————*but a fever she*

*Reigns in my blood,——]* So, in *Hamlet* :

“For, like the hectic, in my blood he rages.”

STEEVENS.

439. *Air, would I might triumph so!]* Perhaps we may better read,

*Ah! would I might triumph so!* JOHNSON.

440. ————*my hand is sworn,]* A copy of this sonnet is printed in *England's Helicon*, 1614, and reads,

“But, alas! my hand *hath* sworn.”

It is likewise printed as Shakspeare's, in Jaggard's *Collection*, 1599. STEEVENS.

446. ————*even Jove would swear,]* The word *even* has been supplied; and the two preceding lines are wanting in the copy published in *England's Helicon*, 1614. STEEVENS.

451. ————*my true love's fasting pain.]* *Fasting* is *longing, hungry, wanting.* JOHNSON.

471. *Her hairs were gold, crystal the other's eyes:]* The first folio reads: *On her hairs, &c.* The context, I think, clearly shews that we ought to read,

*One, her hairs were gold, crystal the other's eyes. i. e. the hairs of one of the ladies were of the colour of gold, and the eyes of the other as clear as crystal.* The



king is speaking of the panegyricks pronounced by the two lovers on their mistresses.

*One* was formerly pronounced *on*. Hence the mistake. See a note on *The Two Gentlemen of Verona*.

The same mistake has happened in *All's Well that Ends Well* (first folio) :

“A traveller is a good thing after dinner—but *on* that lies two thirds,” &c.

The two words are frequently confounded in our ancient dramas.

Since I wrote the above, I have found my conjecture confirmed by the first quarto edition of this play, 1598, which reads, “*One*, her hairs,” &c.

MALONE.

477. *How will he triumph, leap, and laugh at it?*] To *leap* is to *exult*, to skip for joy. JOHNSON.

484. *Your eyes do make no coaches;—*] Alluding to a passage in the king's sonnet :

“No drop but as a *coach* doth carry thee.”

STEEVENS.

495. *To see a king transformed to a knot!*] *Knot* has no sense that can suit this place. We may read *sot*. The rhimes in this play are such, as that *sat* and *sot* may be well enough admitted. JOHNSON.

A *knot* is, I believe, a *true lover's knot*, meaning that the king

———lay'd his wreathed arms athwart

His loving bosom so long,

i. e. remained so long in the lover's posture, that he seemed actually transformed into a *knot*. The word

*sat*



*sat* is in some counties pronounced *sot*. This may account for the seeming want of exact rhyme. In the old comedy of *Albumazar* the same thought occurs :

“ Why should I twine my arms to *cables* ? ”

So, in *The Tempest* :

“ ———sitting,

“ His arms in this sad *knot*. ”

Again, in *Titus Andronicus* :

“ Marcus, unknot that sorrow-wreathen *knot* :

“ Thy niece and I, poor creatures, want our hands,

“ And cannot passionate our ten-fold grief

“ With folded arms. ”

Again, in the *Raging Turk*, 1611 :

“ ———as he walk'd

“ Folding his arms up in a pensive *knot*. ”

STEEVENS.

A *knot* is likewise a Lincolnshire bird of the snipe kind. It is foolish even to a proverb, and it is said to be easily ensnared. Ray, in his *Ornithology*, observes, that it took its name from Canute, who was particularly fond of it.

The *knot* is enumerated among other delicacies by Sir Epicure Mammon, in Ben Jonson's *Alchemist* :

“ My foot-boy shall eat pheasants, &c.

“ *Knotts*, godwits, ” &c.

Again, in the 25th Song of Drayton's *Polyolbion* :

“ The *knot* that called was Canutus' bird of old,

“ Of that great king of Danes his name that still doth hold,

“ His



“His appetite to please that far and near were sought.” COLLINS.

The old copy, however, reads a *gnat*, and Mr. Tollet seems to think it contains an allusion to St. *Matthew*, ch. xxiii. v. 24. where the metaphorical term of a *gnat* means a thing of least importance, or what is proverbially small. The smallness of a *gnat* is likewise mentioned in *Cymbeline*. STEEVENS.

If instead of the king *himself*, his *arms only* had been mentioned, *knot* (or, as it is pronounced in some parts of the kingdom, *knat*) might have been admitted; or if the king had been destined to be served up at a *feast*, we might then read *knot*, “Canutus’ bird;” but, as his majesty of Navarre, who had devoted himself to a life of study, watching, and fasting, was also a martyr to love, the old reading may be presumed to be the true one, and that he was become as *slender* as a GNAT. HENLEY.

499. —critick *Timon*—] *Critick* and *critical* are used by our author in the same sense as *cynick* and *cynical*. Iago, speaking of the fair sex as harshly as is sometimes the practice of Dr. Warburton, declares he is *nothing if not critical*. STEEVENS.

Mr. Steevens’s observation is supported by our author’s 112th *Sonnet*:

“————my adder’s sense

“To *crytick* and to *flatterer* stopped are.”

MALONE.

510. *With men-like men, of strange inconstancy*]

This



This is a strange senseless line, and should be read thus :

*With vane-like men, of strange inconstancy.*

WARBURTON.

This is well imagined, but perhaps the poet may mean, *with men like common men.* JOHNSON.

I believe the emendation is proper. So, in *Much Ado about Nothing* :

“ If speaking, why a *vane* blown with all winds.”

STEEVENS.

The following passage in *King Henry IV. P. III. act iii. sc. 1.* adds such support to Dr. Warburton's emendation, that I should not scruple to give it a place in the text :

“ Look, as I blow this feather from my face,

“ And as the air blows it to me again,

“ Obeying with my wind when I do blow,

“ And yielding to another when it blows,

“ Commanded always by the greater gust ;

“ *Such is the lightness of your common men.*”

*Strange* was first added in the second folio, and consequently any other word, as well as that, may have been the author's ; for all the additions in that copy appear manifestly to have been capricious and arbitrary, and are generally very injudicious.

MALONE.

Acute as Dr. Warburton's conjecture is, the old reading should maintain its place. The king and his companions were to shew themselves superior to the rest of mankind by an inflexible perseverance in the execution



execution of their project ; but, having violated their vows, Biron tells them *he is betrayed, by associating with men who, notwithstanding all their boasts of superior firmness, are as fickle as the common herd of mankind ;* nay, whose inconstancy appears the more strange, as they had bound themselves by an oath. HENLEY.

513. *In pruning me?—*] A bird is said to *prune* himself, when he picks and sleeks his feathers. So, in *King Henry IV. Part I.*

“ Which makes him *prune* himself, and bristle up

“ The crest of youth.”—— STEEVENS.

567. *She, an attending star,——*] Something like this is a stanza of Sir Henry Wotton, of which the poetical reader will forgive the insertion :

*You meaner beauties of the night,*

*That poorly satisfy our eyes*

*More by your number than your light :*

*You common people of the skies,*

*What are ye when the sun shall rise ?* JOHNSON.

590. —— *Black is the badge of hell,*

*The hue of dungeons, and the scowl of night ;]*

In former editions,

—— *the school of night.*

But I have preferred the conjecture of my friend Mr. Warburton, who reads,

—— *the scowl of night,*

as it comes nearer in pronunciation to the corrupted reading, as well as agrees better with the other images. THEOBALD.

592.



592. *And beauty's crest becomes the heavens well.*] *Crest* is here properly opposed to *badge*. *Black*, says the king, is the *badge of hell*, but that which graces the heaven is the *crest of beauty*. *Black* darkens hell, and is therefore hateful: *white* adorns heaven, and is therefore lovely. JOHNSON.

And beauty's *crest* becomes the heavens well, *i. e.* the very *top*, the *height* of beauty, or the utmost degree of fairness, becomes the heavens. So the word *crest* is explained by the poet himself in *King John*:

“———this is the very *top*,

“The *height*, the *crest*, or *crest* unto the *crest*

“Of murder's arms.”

In heraldry, a *crest* is a device placed above a coat of arms. Shakspeare therefore assumes the liberty to use it in a sense equivalent to *top* or *utmost height*, as he has used *spire* in *Coriolanus*:

“—to the *spire* and *top* of praises vouch'd.”

So, “the *cap* of all the fools alive” is the *top* of them all, because *cap* was the uppermost part of a man's dress.” See *All's Well that Ends Well*.

TOLLET.

624. *Some tricks, some quilllets, how to cheat the devil.*] *Quillet* is the peculiar word applied to law-chicane. I imagine the original to be this. In the French pleadings, every several allegation in the plaintiff's charge, and every distinct plea in the defendant's answer, began with the words *qu'il est*;—from whence



was formed the word *quillet*, to signify a false charge or an evasive answer. WARBURTON.

627. ——— *affection's men at arms :*] *A man at arms* is a soldier armed at all points, both offensively and defensively. It is no more than, *Ye soldiers of affection.* JOHNSON.

643. *The nimble spirits in the arteries ;*] In the old system of physick they gave the same office to the *arteries* as is now given to the nerves ; it appears from the name, which is derived from *ἀερα τηρεῖν*.

WARBURTON.

650. *Teaches such beauty as a woman's eye ?*] *i. e.* a lady's eye gives a fuller notion of beauty than any author. JOHNSON.

656. ——— *we have forsworn our books :*] *i. e.* our true *books*, from which we derive most information — the eyes of women. MALONE.

658. *In leaden contemplation have found out*  
*Such fiery numbers, —*] Numbers are, in this passage, nothing more than *poetical measures*. Could you, says Biron, by solitary contemplation, have attained such *poetical fire*, such *sprightly numbers*, as have been prompted by the eyes of beauty? JOHNSON.

673. ——— *the suspicious head of theft is stopp'd :*] “ *The suspicious head of theft*, is the head suspicious of theft.” “ He watches like one that fears robbing,” says Speed, in *The Two Gentlemen of Verona*. This transposition of the adjective is sometimes met with. Grimme tells us, in *Damon and Pythias* :



“A heavy pouch with golde makes a light hart.”

FARMER.

677. For valour, is not love a Hercules,

Still climbing trees in the Hesperides?] The poet is here observing how all the senses are refined by love. But what has the poor sense of *smelling* done, not to keep its place among its brethren? Then Hercules's *valour* was not in *climbing the trees*, but in attacking the dragon *guardant*. I rather think, that for *valour* we should read *savour*, and the poet meant, that Hercules was allured by the *odour* and *fragrancy* of the golden apples.

THEOBALD.

680. As bright Apollo's lute, strung with his hair;]

This expression, like that other in *The Two Gentlemen of Verona*, of—

“Orpheus' harp was strung with poets' sinews,” is extremely beautiful, and highly figurative. Apollo, as the sun, is represented with golden hair; so that a lute strung with his hair, means no more than strung with gilded wire.

WARBURTON.

—as sweet and musical

As bright Apollo's lute, strung with his hair.] The author of *The Revisal* supposes this expression to be allegorical, p. 138. “Apollo's lute strung with sunbeams, which in poetry are called hair.” But what idea is conveyed by Apollo's lute *strung with sunbeams*? Undoubtedly the words are to be taken in their literal sense: and, in the style of Italian imagery, the thought is highly elegant. The very same sort

F

of



of conception occurs in Lilly's *Midas*, a play which most probably preceded Shakspeare's. Act iv. sc. 1. Pan tells Apollo, "Had thy lute been of lawrell, and the *strings* of *Daphne's haire*, thy tunes might have been compared to my notes," &c.

WARTON.

The same thought occurs in *How to chuse a Good Wife from a Bad*, 1608 :

"Hath he not torn those gold wires from thy head,

"Wherewith Apollo would have strung his harp,

"And kept them to play musick to the gods ?"

Lilly's *Midas*, quoted by Mr. Warton, was published in 1592.

STEEVENS.

681. *And, when love speaks, the voice of all the gods*

*Makes heaven drowsy with the harmony.*] This nonsense we should read and point thus :

*And when love speaks the voice of all the gods,*

Mark, *heaven drowsy with the harmony.*

i. e. in the voice of love alone is included the voice of all the gods. Alluding to that ancient theogony, that Love was the parent and support of all the gods. Hence, as Suidas tells us, Palæphatus wrote a poem called, "Αφροδιτης καὶ Ἐρωῖς φωνὴ καὶ λόγος. *The voice and speech of Venus and Love*, which appears to have been a kind of cosmogony, the harmony of which is so great, that it calms and allays all kinds of disorders: alluding again to the ancient use of musick, which was to compose monarchs, when, by reason of  
the



the cares of empire, they used to pass whole nights in restless inquietude. WARBURTON.

The ancient reading is,

Make *heaven*——

JOHNSON.

I cannot find any reason for this emendation, nor do I believe the poet to have been at all acquainted with that ancient theogony mentioned by the critick. The former reading, with the slight addition of a single letter, was, perhaps, the true one. *When LOVE speaks* (says Biron), *the assembled gods reduce the elements of the sky to a calm, by their harmonious applauses of this favoured orator.*

Mr. Collins observes, that the meaning of the passage may be this—*That the voice of all the gods united, could inspire only drowsiness, when compared with the cheerful effects of the voice of Love.* That sense is sufficiently congruous to the rest of the speech; and much the same thought occurs in *The Shepherd Arsileus' Reply to Syrenus' Song*, by Bar. Yong; published in *England's Helicon*, 1614:

“ Unless mild *Love* possess your amorous breasts,

“ If you sing not of him, your songs *do weary.*”

Dr. Warburton has raised the idea of his author, by imputing to him a knowledge, of which, I believe, he was not possessed; but should either of these explanations prove the true one, I shall offer no apology for having made him stoop from the critick's elevation. I would, however, read,

Makes *heaven drowsy with its harmony.*

Though the words *mark!* and *behold!* are alike used



to bespeak or summon attention, yet the former of them appears so harsh in Dr. Warburton's emendation, that I read the line several times over, before I perceived its meaning. To *speak* the *voice* of the gods, appears to me as defective in the same way. Dr. Warburton, in a note on *All's Well that Ends Well*, observes, that to *speak a sound* is a *barbarism*. To *speak a voice* is, I think, no less reprehensible.

STEEVENS.

Few passages have been more canvassed than this. I believe, it wants no alteration of the words, but only of the pointing:

*And when love speaks (the voice of all), the gods  
Make heaven drowsy with thy harmony.*

Love, I apprehend, is called the *voice of all*, as gold, in *Timon*, is said to *speak with every tongue*; and the *gods* (being drowsy themselves *with the harmony*) are supposed to make heaven drowsy. If one could possibly suspect Shakspeare of having read *Pindar*, one should say, that the idea of musick making the hearers drowsy, was borrowed from the first Pythian.

TYRWHITT.

Perhaps here is an accidental transposition. We may read, as I think some one has proposed before,

“The voice *makes* all the gods

“*Of* heaven drowsy with the harmony.”

FARMER.

That harmony had the power to make the hearers drowsy, the present commentator might infer from the effect it usually produces on himself. In *Cynthia's Revenge*,



*Revenge*, 1613, however, is an instance which should weigh more with the reader:

“Howl forth some ditty, that vast hell may ring

“With charms all potent, earth *asleep to bring*.”

Again, in the *Midsummer Night's Dream*:

“——musick call, and strike more dead

“Than common *sleep*, of all these five the sense.”

STEEVENS.

So, also, in *King Henry IV. Part II.*

“———softly pray;

“Let there be no noise made, my gentle friends;

“Unless some dull and favourable hand

“Will whisper *musick* to my wearied spirit.”

Again, in *Pericles*, 1609:

“———Most *heavenly musick*!

“It nips me into listening, and thick *slumber*

“Hangs on mine eyes.—Let me rest.”

MALONE.

*The voice* may signify the assenting voice; as in *Hamlet*:

“Give every man thy ear, but few thy *voice*.”

By *harmony* I presume the poet means *unison*.

MUSGRAVE.

One might almost persuade one's self that the poet, in this description, meant to allegorize the correspondence between the seven primary colours, and the chords that sound the seven notes in the diatonic scale, had this discovery been made in his own time.

HENLEY.

687. *From women's eyes this doctrine I derive:]* In

F i i j

this



this speech I suspect a more than common instance of the inaccuracy of the first publishers :

*From women's eyes this doctrine I derive,*  
and several other lines, are as unnecessarily repeated. Dr. Warburton was aware of this, and omitted two verses, which Dr. Johnson has since inserted. Perhaps the players printed from piece-meal parts, or retained what the author had rejected, as well as what had undergone his revisal. It is here given according to the regulation of the old copies.

STEEVENS.

695. ————*a word that loves all men ;]* *i. e.* pleasing to all men. So, in the language of our author's time, *it likes me well, for it pleases me.* Shakspeare here uses the word thus licentiously, merely for the sake of the antithesis. *Men*, in the following line, are with sufficient propriety said to be the authors of women, and these again of men, the aid of both being necessary to the continuation of the human race. There is surely, therefore, no need of any of the alterations that have been proposed to be made in these lines.

MALONE.

720. ————*sow'd cockle reap'd no corn ;]* This proverbial expression intimates, that beginning with perjury, they can expect to reap nothing but falsehood. The following lines lead us to this sense.

WARBURTON.

723. *If so, our copper buys no better treasure.]* Here Mr. Theobald ends the third act.

JOHNSON.

ACT



ACT V.

Line 1. SATIS, quod sufficit.] i. e. Enough's as good as a feast. STEEVENS.

2. —your reasons at dinner have been, &c.] I know not well what degree of respect Shakspeare intends to obtain for this vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to this character of the school-master's table-talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited.

It may be proper just to note, that *reason* here, and in many other places, signifies *discourse*; and that *audacious* is used in a good sense for *spirited, animated, confident*. *Opinion* is the same with *obstinacy* or *opini-  
atreté*. JOHNSON.

So, again, in this play:

“Yet fear not thou, but speak *audaciously*.”

STEEVENS.

4. —without affection,] i. e. without affectation. So, in *Hamlet*: “—No matter that might indite the author of *affection*.” So, in *Twelfth-Night*: Malvolio is call'd “an *affection'd* ass.” STEEVENS.

—audacious without impudency,—] Audacious  
was



was not always used by our ancient writers in a bad sense. It means no more here, and in the following instance from Ben Jonson's *Silent Woman*, than *liberal* or *commendable boldness*:

“—she that shall be my wife, must be accomplished with courtly and *audacious* ornaments.”

STEEVENS.

10. —*his tongue* filed,—] Chaucer, Skelton, and Spenser, are frequent in their use of this phrase. Ben Jonson has it likewise.

STEEVENS.

18. —*point-devise*—] A French expression for the utmost, or *finical* exactness. So, in *Twelfth-Night*, Malvolio says:

“I will be *point-device*, the very man.”

STEEVENS.

23. —*This is abhominable*,—] So the word is constantly spelt in the old moralities and other antiquated books:

“And then I will bryng in

“*Abhominable* lyving.” *Lusty Juventus*, 1561.

STEEVENS.

25. *it insinuateth me of insanie*;—] In former editions, *it insinuateth me of infamy*: Ne intelligis, domine? *to make frantick, lunatick?*

*Nath.* Laus Deo, bene intelligo.

26. *to make frantick, lunatick?*] We should certainly read:

“—to *be* frantick.”

STEEVENS.

*Hol.* Bome, boon *for* boon Prescian; a little scratch, 'twill serve.

This play is certainly none of the best in itself, but  
the



the editors have been so very happy in making it worse by their indolence, that they have left me Augeas's stable to cleanse: and a man had need to have the strength of a Hercules to heave out all their rubbish. But to business: Why should *infamy* be explained by making *frantick, lunatick*? It is plain and obvious that the poet intended the pedant should coin an uncouth affected word here, *insanie*, from *insania* of the Latins. Then, what a piece of unintelligible jargon have these learned criticks given us for Latin? I think, I may venture to affirm, I have restored the passage to its true purity.

Nath. *Laus Deo*, bone, intelligo.

The curate, addressing with complaisance his brother pedant, says, *bone*, to him, as we frequently in *Terence* find *bone vir*; but the pedant, thinking he had mistaken the adverb, thus descants on it.

*Bone*?—*bone* for *benè*. Priscian *a little scratched*: 'twill serve. Alluding to the common phrase, *Diminuis Prisciani caput*, applied to such as speak false Latin.

THEOBALD.

*Insanie* appears to have been a word anciently used. In a book entitled, *The Fall and evil Successe of Rebellion from Time to Time*:

“After a little *insanie* they fled tag and rag.”

STEEVENS.

There seems yet something wanting to the integrity of this passage, which Mr. Theobald has in the most corrupt and difficult places very happily restored. For *ne intelligis, domine*? to make *frantick, lunatick*, I read



read (*nonne intelligis, domine?* to be mad, frantick, lunatick. JOHNSON.

I should rather read, "it insinuateth men of insanie." FARMER.

38. ———*the alms-basket of words!*——] *i. e.* the refuse of words. The refuse meat of great families was formerly sent to the prisons. So, in the *Inner Temple Masque*, 1619, by T. Middleton: "his perpetual lodging in the King's Bench, and his ordinary out of the basket." Again, in *If this be not a good Play the Devil is in It*, 1612: "He must feed on beggary's basket." STEEVENS.

41. *Honorificabilitudinitatibus*:] This word, whence-soever it comes, is often mentioned as the longest word known. JOHNSON.

It occurs likewise in Marston's *Dutch Courtezan*, 1604:

"His discourse is like the long word *honorificabilitudinitatibus*; a great deal of sound and no sense." I meet with it likewise in Nash's *Lenten Stuff*, &c. 1599. STEEVENS.

42. ———*a flap-dragon.*] A *flap-dragon* is a small inflammable substance, which toppers swallow in a glass of wine. See a note on *King Henry IV.* Part II. act ii. sc. ult. STEEVENS.

51. Moth. *The third of the five vowels, &c.*] In former editions: *The last of the five vowels, if you repeat them; or the fifth, if I;*

Hol. *I will repeat them, a, e, I——*

Moth. *The sheep: the other two concludes it out.*

Is



Is not the *last* and the *fifth* the same *vowel*? Though my correction restores but a poor conundrum, yet if it restores the poet's meaning, it is the duty of an editor to trace him in his lowest conceits. By O, U, Moth would mean—Oh, you—*i. e.* You are the sheep still, either way; no matter which of us repeats them.

THEOBALD.

57. ———a quick *venew* of wit:——] A *venew* is the technical term for a *bout* at the fencing-school. So, in the *Four Prentices of London*, 1632:

“————in the fencing-school

“To play a *venew*.”

STEEVENS.

79. ———the charge-house——] I suppose, is the *free-school*.

STEEVENS.

93. ———I do beseech thee, remember thy courtesy; I beseech thee, apparel thy head:——] I believe, a word was omitted at the press; and would read—“I beseech thee, remember *not* thy courtesy,” &c. Do *not* stand upon ceremony; be covered.

MALONE.

100. ———dally with my excrement,——] The author has before called the beard *valour's excrement*, in the *Merchant of Venice*.

JOHNSON.

144. ———if this fadge not,——] *i. e.* suit not. Several instances of the use of this word are given in *Twelfth Night*.

STEEVENS.

146. *Via*,——] An Italian exclamation, signifying, *Courage! come on!*

STEEVENS.

163. ———to make his god-head wax;] To *wax* anciently



anciently signified to *grow*. It is yet said of the moon, that she *waxes* and *wanes*.

So, in Drayton's *Polyolbion*, song 1.

“ I view those wanton brooks that *waxing* still  
do wane.”

Again, in Lilly's *Love's Metamorphosis*, 1601:

“ Men's follies will ever *wax*, and then what reason can make them wise ?”

Again, in the *Polyolbion*, song 5.

“ The stem shall strongly *wax*, as still the trunk  
doth wither.”

STEEVENS.

175. ——— *taking it in snuff*;] *Snuff* is here used equivocally for *anger*, and the *snuff* of a candle. See more instances of this conceit in *K. Henry IV. Part I. act i. scene 3.*

STEEVENS.

181. ——— *for past cure is still past care.*] So, in our author's 147th sonnet:

“ Past *cure* I am, now reason is past *care*,

“ And frantick mad with evermore unrest.”

MALONE.

188. *Nay, I have verses too, I thank Biron:*] Here, and indeed throughout this play, the name of *Biron* is accented on the second syllable. In the first quarto, 1598, he is always called *Berowne*, as probably the name was then pronounced.

MALONE.

197. ‘*Ware pencils!*————] The former editions read :

*Were pencils*————

Sir T. Hanmer here rightly restored,

‘*Ware pencils*————

Rosaline,



Rosaline, a black beauty, reproaches the fair Katharine for painting. JOHNSON.

The folio reads :

*Ware pensals—*

STEEVENS.

199. *——so full of O's——*] *i. e.* pimples.

Shakspeare talks of "*——fiery O's and eyes of light,*" in another play. STEEVENS.

200. *Pox of that jest! and I beshrew all shrows.*]

"*Pox of that jest!*" Mr. Theobald is scandalized at this language from a princess. But there needs no alarm—the *small-pox* only is alluded to; with which, it seems, Katharine was pitted; or, as it is quaintly expressed, "*her face was full of O's.*" Davison has a canzonet on his lady's sicknesse of the *poxe*: and Dr. Donne writes to his sister, "*at my return from Kent, I found Pegge had the poxe—I humbly thank God, it hath not much disfigured her.*"

FARMER.

216. *——in by the week!*] This I suppose to be an expression taken from hiring servants or artificers; meaning, I wish I was as sure of his service for any time limited, as if I had hired him.

The expression was a common one. So, in *Vittoria Corombona*, 1612:

"What, are you *in by the week*? So; I will try now whether thy wit be close prisoner." Again, in the *Wit of a Woman*, 1604:

"Since I am *in by the week*, let me look to the year." STEEVENS.

222. *So portent-like, &c.*] In former copies:

G

So



*So pertaunt-like, would I o'er-sway his state,  
That he should be my fool, and I his fate.*

In old farces, to shew the inevitable approaches of death and destiny, the *Fool* of the farce is made to employ all his stratagems to avoid Death or *Fate*; which very stratagems, as they are ordered, bring the *Fool*, at every turn, into the very jaws of *Fate*. To this Shakspeare alludes again in *Measure for Measure*:

“ ———merely thou art Death's Fool;  
“ For him thou labour'st by thy flight to shun,  
“ And yet run'st towards him still.” ———

It is plain from all this, that the nonsense of *pertaunt-like*, should be read, *portent-like*, *i. e.* I would be his fate or destiny, and, like a *portent*, hang over, and influence his fortunes. For *portents* were not only thought to *forbode*, but to *influence*. So the Latins called a person destined to bring mischief, *fatale portentum*.  
WARBURTON.

Mr. Theobald reads,

*So pedant-like* ——— JOHNSON.

224. *None are so, &c.*] These are observations worthy of a man who has surveyed human nature with the closest attention. JOHNSON.

243. *Saint Dennis to saint Cupid!—*] The princess of France invokes, with too much levity, the patron of her country, to oppose his power to that of Cupid. JOHNSON.

273. *——spleen ridiculous——*] is a ridiculous fit. JOHNSON.



277. *Like Muscovites, or Russians : as I guess,*] A mask of Muscovites was no uncommon recreation at court long before our author's time. In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament-chamber at Westminster, "came the lorde Henry, earle of Wiltshire, and the lorde Fitzwater, in twoo long gounes of yellowe satin travarsed with white satin, and in every ben of white was a bend of crimosen satin, after the fashion of Russia or Ruslande, with furred hattes of grey on their hedes, either of them havying a hatchet in their handes, and bootes with pykes turned up." *Hall, Henry VIII.* p. 6. This extract may serve to convey an idea of the dress used upon the present occasion by the king and his lords at the performance of the play.

REMARKS.

315. *Beauties no richer than rich taffata.*] *i. e.* the taffata masks they wore to conceal themselves. All the editors concur to give this line to Biron; but, surely, very absurdly; for he's one of the zealous admirers, and hardly would make such an inference. Boyet is sneering at the parade of their address, is in the secret of the ladies' stratagem, and makes himself sport at the absurdity of their proem, in complimenting their beauty, when they were masked. It therefore comes from him with the utmost propriety.

THEOBALD.

342. *To tread a measure——*] The measures were dances solemn and slow. They were performed at court, and at publick entertainments of the societies



of law and equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety even for the gravest persons to join in them; and accordingly at the revels which were celebrated at the inns of court, it has not been unusual for the first characters in the law to become performers in *treading the measures*. To confirm this account, Mr. Reed refers to Dugdale's *Origines Juridicales*, and cites the following passage from Sir John Davies's poem called *Orchestra*, 1622:

“ But after these as men more civil grew,  
 “ He did more *grave and solemn measures frame* :  
 “ With such fair order and proportion true,  
 “ And correspondence ev'ry way the same,  
 “ That no fault-finding eye did ever blame,  
 “ For ev'ry eye was moved at the sight,  
 “ With sober wond'ring and with sweet delight.  
 “ Not those young students of the heav'nly  
     book,  
 “ Atlas the great, Prometheus the wise,  
 “ Which on the stars did all their lifetime look,  
 “ Could ever find such measure in the skies,  
 “ So full of change, and rare varieties ;  
 “ Yet all the feet whereon these measures go,  
 “ Are only spondees, solemn, grave, and slow.”

EDITOR.

363. *Vouchsafe, bright moon, and these thy stars,—]*  
 When queen Elizabeth asked an ambassador how he liked her ladies, *It is hard*, said he, *to judge of stars in the presence of the sun.*

JOHNSON.

398.



398. *Since you can cog,——]* To *cog*, signifies to falsify the dice, and to falsify a narrative, or to lye.

JOHNSON.

439. *Well-liking wits——]* *Well-liking* is the same as *en bon point*. So, in *Job*, ch. xxxix. v. 4. “ Their young ones are in *good-liking*.”

STEEVENS.

454. *——better wits have worn plain statute-caps.]* This line is not universally understood, because every reader does not know that a statute-cap is part of the academical habit. Lady Rosaline declares that her expectation was disappointed by these courtly students, and that *better wits* might be found in the common places of education.

JOHNSON.

Ros. *Well, better wits have worn plain statute-caps.]* *Woollen caps* were enjoined by act of parliament, in the year 1571, the 13th of queen Elizabeth. “ Besides the bills passed into acts this parliament, there was one which I judge not amiss to be taken notice of—it concerned the queen's care for employment for her poor sort of subjects. It was for continuance of making and wearing woollen caps, in behalf of the trade of cappers; providing, that all above the age of six years (except the nobility and some others) should on *sabbath-days* and *holy days*, wear caps of wool, knit, thicked, and drest in England, upon penalty of ten groats.”

GREY.

This act may account for the distinguishing mark of Mother *Red-Cap*. I have observed that mention is made of this sign by some of our ancient pamphleteers and play-writers, as far back as the date of the act



referred to by Dr. Grey. *If that your cap be wool—* became a proverbial saying. So, in *Hans Beer-Pot*, a comedy, 1618 :

“ You shall not flinch ; *if that your cap be wool,*

“ You shall along.” STEEVENS.

I think my own interpretation of this passage is right. JOHNSON.

Probably the meaning is—*better wits may be found among the citizens*, who are not, in general, remarkable for sallies of imagination. In Marston's *Dutch Courtezan*, 1605, Mrs. Mulligrub says,—“ though my husband be a citizen, and his *cap's made of wool*, yet I have wit.” Again, in the *Family of Love*, 1608 :

“ 'Tis a law enacted by the common-council of  
*statute-caps.*”

Again, in *Newes from Hell*, brought by the Devil's Carrier, 1606 :

“ —in a bowling alley in a *flat cap* like a shop-  
*keeper.*” STEEVENS.

469. *Fair ladies, mask'd, are roses in their bud ;  
Dismask'd, their damask sweet commixture shewn,  
Are angels veiling clouds, or roses blown.]*

This strange nonsense, made worse by the jumbling together and transposing the lines, I directed Mr. Theobald to read thus :

*Fair ladies masked are roses in their bud :  
Or angels veil'd in clouds : are roses blown,  
Dismask'd, their damask sweet commixture shewn.*

But he, willing to shew how well he could improve a thought, would print it,

Or



*Or angel-veiling clouds——*

i. e. clouds which veil angels : and by this means gave us, as the old proverb says, *a cloud for a Juno*. It was Shakspeare's *purpose* to compare a fine lady to an angel ; it was Mr. Theobald's *chance* to compare her to a *cloud* : and perhaps the ill-bred reader will say a lucky one. However, I suppose the poet could never be so nonsensical as to compare *a masked lady* to a cloud, though he might compare her *mask* to one. The Oxford editor, who had the advantage both of this emendation and criticism, is a great deal more subtle and refined, and says it should not be

*———angels veil'd in clouds,*

but

*———angels vailing clouds,*

i. e. *capping* the sun as they go by him, just as a man vails his bonnet. WARBURTON.

I know not why Sir T. Hanmer's explanation should be treated with so much contempt, or why *vailing clouds* should be *capping the sun*. *Ladies unmask'd*, says Boyet, *are like angels vailing clouds*, or letting those clouds, which obscured their brightness, sink from before them. What is there in this absurd or contemptible ? JOHNSON.

Holinshed's *History of Scotland*, p. 91. says, "The Britons began to *avale* the hills where they had lodged." i. e. they began to descend the hills, or come down from them to meet their enemies. If Shakspeare uses the word *vailing* in this sense, the meaning is—Angels descending from clouds which  
concealed



concealed their beauties ; but Dr. Johnson's exposition may be better. TOLLET.

To *avale* comes from the French *aval* [Terme de batelier] Down, downward, down the stream. So, in the French *Romant de la Rose*, 1415 :

“Leaue aloit *aval* enfaisant

“Son melodieux et plaisant.”

Again, in Laneham's *Narrative of Queen Elizabeth's Entertainment at Kenelworth-Castle*, 1575 : “——as on a sea-shore when the water is *avail'd*.” STEEVENS.

Bishop Warburton's ridicule of Sir Thomas Hamer might be retorted with seven-fold vengeance upon himself. There is no sense to be made of this passage, consistent with the context, but by taking the word *veiling* for *vailing*, which Shakspeare has used in several other places. The verb to *vail* is evidently a derivative from the French *avaller*. Dr. Johnson's note well explains the import of the participle in the instance before us. HENLEY.

477. ———shapeless gear ;] *Shapeless*, for uncouth, or what Shakspeare elsewhere calls *diffused*.

WARBURTON.

483. *Excunt Ladies*.] Mr. Theobald ends the fourth act here. JOHNSON.

489. ———as pigeons peas ;] This expression is proverbial :

“Children pick up words *as pigeons peas*,

“And utter them again as God shall please.”

See Ray's *Collection*.

STEEVENS.

492. ———wassels——] *Wassels* were meetings of rustick



rustick mirth and intemperance. So, in *Antony and Cleopatra* :

“ ———Antony,

“ Leave thy lascivious *wassels*” ———

STEEVENS.

497. *He can carve too, and lisp :*] The character of Boyet, as drawn by Biron, represents an accomplished squire of the days of chivalry, particularly in the instances here noted.—“ *Le jeune Ecuyer apprenoit long-temps dans le silence cet art de bien parler, lorsqu'en qualité d'Ecuyer TRANCHANT, il étoit debout dans les repas & dans les festins, occupé à couper les viandes avec la propreté, l'adresse & l'élégance convenables, et à les faire distribuer aux nobles convives dont il étoit environné. Joinville, dans sa jeunesse, avoit rempli à la cour de Saint Louis cet office, qui, dans les maisons des Souverains, étoit quelquefois exercé par leurs propres enfans.*” *Memoires sur l'ancienne Chevalerie*, Tom. I. p. 16. HENLEY.

502. *A mean most meanly, &c.*] The *mean*, in musick, is the tenor. So, Bacon, “ The treble cutteth the air so sharp, as it returneth too swift to make the sound equal ; and therefore a *mean* or *tenor* is the sweetest.”

Again, in *Herod and Antipater*, 1622 :

“ Thus sing we descant on one plain-song, kill,

“ Four parts in one ; the *mean* excluded quite.”

Again, in Drayton's *Barons' Wars*, Cant. iii.

“ The base and treble married to the *mean*.”

STEEVENS.



505. *This is the flower that smiles on every one,*] The broken disjointed metaphor is a fault in writing. But in order to pass a true judgment on this fault, it is still to be observed, that when a metaphor is grown so common as to desert, as it were, the figurative, and to be received into the common style, then what may be affirmed of the thing represented, or the *substance*, may be affirmed of the thing representing, or the *image*. To illustrate this by the instance before us, a very complaisant, finical, over-gracious person, was so commonly called the *flower*, or, as he elsewhere expresses it, the *pink of courtesy*, that in common talk, or in the lowest style, this metaphor might be used without keeping up the image, but any thing affirmed of it as an *agnomen*: hence it might be said, without offence, to *smile*, to *flatter*, &c. And the reason is this: in the more solemn, less-used metaphors, our mind is so turned upon the image which the metaphor conveys, that it expects this image should be, for some little time, continued by terms proper to keep it in view. And if, for want of these terms, the image be no sooner presented than dismissed, the mind suffers a kind of violence by being drawn off abruptly and unexpectedly from its contemplation. Hence it is, that the broken, disjointed, and mixed metaphor, so much shocks us. But when it is once become worn and hacknied by common use, then even the very first mention of it is not apt to excite in us the representative image; but brings immediately before us the idea of the thing represented. And then



then to endeavour to keep up and continue the borrowed ideas, by right adapted terms, would have as ill an effect on the other hand ; because the mind is already gone off from the image to the substance. Grammarians would do well to consider what has been here said, when they set upon amending Greek and Roman writings. For the much-used hacknied metaphors being now very imperfectly known, great care is required not to act in this case temerarily.

WARBURTON.

*This is the flower that smiles on every one,*

*To shew his teeth as white as whale's bone.] As white as whale's bone is a proverbial comparison in the old poets. In the Faery Queen, B. III. c. 1. st. 15.*

“ Whose face did seem as clear as crystal stone,

“ And eke, through feare, *as white as whales bone.*”

And in *L. Surrey*, fol. 14. edit. 1567 :

“ I might perceive a wolf, *as white as whales bone*,

“ A fairer beast of fresher hue, beheld I never none.”

Skelton joins the *whales bone* with the brightest precious stones, in describing the position of Pallas :

“ A hundred steppes mounting to the halle,

“ One of jasper, another of *whales bone* ;

“ Of diamantes, pointed by the rokky walle.”

*Crowne of Lawrell*, p. 24, edit. 1736.

WARTON.

It should be remembered that some of our ancient writers supposed *ivory* to be part of the bones of a whale.



*whale.* The same simile occurs in the old black letter romance of *Syr Eglamoure of Artoys*, no date :

“The erle had no chylde but one,

“A mayden *as white as whales bone.*”

And in many other passages.

STEEVENS.

522. *The virtue of your eye must break my oath.*] I believe the author means, that the *virtue*, in which word *goodness* and *power* are both comprised, *must dissolve* the obligation of the oath. The princess, in her answer, takes the most invidious part of the ambiguity.

JOHNSON.

583. *Three-pil'd hyperboles, —*] A metaphor from the *pile* of velvet. So, in the *Winter's Tale*, Autolycus says,

“I have worn *three-pile.*”

STEEVENS.

—*spruce affectation*,] The old copies read *affectation*. There is no need of change. We already in this play have had *affection* for *affectation*;—“witty without *affection*.” The word was used by our author and his contemporaries, as a quadrisyllable.

MALONE.

592. *Sans, sans, I pray you.*] It is scarce worth remarking, that the conceit here is obscured by the punctuation. It should be written *Sans SANS, i. e. without SANS*; without French words: an affectation of which Biron had been guilty in the last line of his speech, though just before he had *forsworn* all *affectation* in phrases, terms, &c.

TYRWHITT.

596. *Write, &c.*] This was the inscription put upon the door of the houses infected with the plague,



to which Biron compares the love of himself and his companions ; and pursuing the metaphor, finds the *tokens* likewise on the ladies. The *tokens* of the plague are the first spots or discolorations, by which the infection is known to be received. JOHNSON.

So, in *Histriomastix*, 1610 :

“ It is as dangerous to read his name on a play-door, as a *printed bill* on a plague door.”

Again, in the *Whore of Babylon*, 1607 :

“ Have *tokens* stamp'd on them to make them known,

“ More dreadful than the *bills* that preach the plague.” STEEVENS.

603. —————*how can this be true,*

*That you stand forfeit, being those that sue ?]*

That is, how can those be liable to forfeiture, that begin the process ? The jest lies in the ambiguity of *sue*, which signifies *to prosecute by law*, or *to offer a petition*. JOHNSON.

621. —————*you force not to forswear.] You force not,* is the same with *you make no difficulty*. This is a very just observation. The crime which has been once committed, is committed again with less reluctance.

JOHNSON.

So, in Warner's *Albion's England*, B. X. ch. 59.

“ ———he *forced* not to hide how he did err.”

STEEVENS.

641. —a consent,] *i. e. a conspiracy*. So, in *King Henry VI. Part I.*

H

“ ———the



“ —the stars

“ That have *consented* to king Henry's death.”

STEEVENS.

644. —*zany*,] A zany is a buffoon, a merry Andrew, a gross mimick. So, in *Antonio's Revenge*, 1602 :

“ Laughs them to scorn, as man doth busy apes,

“ When they will *zany* men.” STEEVENS.

646. —*smiles his cheek in years*; —] *In years*, signifies, into wrinkles. So, in *The Merchant of Venice* :

“ *With mirth and laughter let old wrinkles come.*”

See the note on that line.

WARBURTON.

Webster, in his *Dutchesse of Malfy*, makes Castruchio declare of his lady : “ She cannot endure merry company, for she says much *laughing* fills her too full of the *wrinckle*.”

FARMER.

Again, in *Lingua, or the Combat of the Tongue, &c.* 1607 :

“ That light and quick, with *wrinkled laughter* painted.”

STEEVENS.

———*some Dick*,—

*Who smiles his cheek in years* :] *Smiling his cheek* is sufficiently supported by the instances produced ; but the phrase of “ *smiling his cheek in years*” (even after Dr. Warburton's interpretation) is so harsh, that I suspect our author wrote—in *jeers* (formerly written *jeeres*.) The old copy has *yeeres* ; so that there is but the change of one letter for another nearly resembling it.



Out-roaring *Dick* (as I learn from Mr. Warton's *History of English Poetry*) was a celebrated singer, who, with W. Wimbars, is said by Henry Chettle, in his *Kind Hart's Dreame*, to have got twenty shillings a day by singing at Braintree-Fair, in Essex.—Perhaps this itinerant droll was here in our author's thoughts. This circumstance adds some support to the emendation now proposed. MALONE.

652. ———in will, and error.

*Much upon this it is:—And might not you]* I believe this passage should be read thus:

——in will and error.

Boyet. *Much upon this it is.*

Biron. *And might not you, &c.* JOHNSON.

*In will and error, i. e. first in will and afterwards in error.* MUSGRAVE.

655. ———by the squier,] *Esquierre*, French, a rule, or square. The sense is nearly the same as that of the proverbial expression in our own language, *he hath got the length of her foot; i. e. he hath humoured her so long, that he can persuade her to what he pleases.* REVISAL.

659. —Go, you are allow'd;] *i. e. you may say what you will; you are a licensed fool, a common jester.* So, in *Twelfth Night*:

“There's no slander in an allow'd fool.”

WARBURTON.

674. *You cannot beg us,——]* That is, we are not fools; our next relations cannot beg the wardship of

Hij

our



our persons and fortunes. One of the legal tests of a *natural* is to try whether he can number. JOHNSON.

685. *I am, as they say, but to perfect one man in one poor man; Pompion the great, Sir.]* We should certainly read—*e'en* one poor man.

This mistake has happened in several places in our author's plays. See my note on *All's Well that Ends Well*, act i. sc. 3. "You are shallow, madam, in great friends." MALONE.

690. *I know not the degree of the worthy, &c.]* This is a stroke of satire which, to this hour, has lost nothing of its force. Few performers are solicitous about the history of the character they are to represent. STEEVENS.

699. *That sport best pleases that doth least know how:  
Where zeal strives to content, and the contents  
Dies in the zeal of that which it presents,  
There form, &c.]* The third line may be read better thus:

———the contents

Die in the zeal of *him* which *them* presents.

This sentiment of the princess is very natural, but less generous than that of the Amazonian Queen, who says, on a like occasion, in the *Midsummer-Night's Dream*:

"I love not to see wretchedness o'ercharg'd,

"Nor duty in his service perishing."

JOHNSON.

The quarto, 1598, reads,

That sport best pleases, that doth *best* know how.

But



But the context shews that the second *best* was inadvertently repeated by the compositor. MALONE.

705. *Enter Armado.*] The old copies read—*Enter Braggart.* STEEVENS.

713. *I wish you the peace of mind, most royal couplement!*] This singular word is again used by our author in his 21st Sonnet :

“ Making a *couplement* of proud compare.”—

MALONE.

719. *And if these four worthies, &c.*] These two lines might have been designed as a ridicule on the conclusion of *Selimus*, a tragedy, 1594 :

“ If this first part, gentles, do like you well,

“ The second part shall greater murders tell.”

STEEVENS.

725. *A bare throw at novum,—*] *Novum* (or *novem*) appears from the following passage in Green's *Art of Legerdemain*, 1612, to have been some game at dice :

“ The principal use of them (the dice) is at *novum*,”

&c. Again, in *The Bell-man of London*, by Decker,

5th edit. 1640 : “ The principal use of langrets is at

*novum* ; for so long as a payre of bard cater treas be

walking, so long can you cast neither 5 nor 9—for

without cater treay, 5 or 9, you can never come.”

Again, in *A Woman never vex'd* : “ What ware deal

you in? Cards, dice, bowls, or pigeon-holes; sort

them yourselves, either passage, *novum*, or mum-

chance.” STEEVENS.

716. *Cannot prick out, &c.*] To *prick* uot, is to

H i i j

nominate



nominate by a puncture or mark. So, in our author's 20th Sonnet:

“But since she *prick'd* thee out for woman's pleasure.”— MALONE.

728. *Pageant of the Nine Worthies.*] In MS. Harl. 2057, p. 31, is “The order of a shoue intended to be made Aug. 1, 1621.”

“First, 2 woodmen, &c.

“St. George fighting with the dragon.

“The 9 worthies in compleat armor, with crownes of gould on their heads, every one having his esquires to beare before him his shield and penon of armes, dressed according as these lords were accustomed to be: 3 Assaralits, 3 Infidels, 3 Christians.

“After them, a Fame, to declare the rare virtues and noble deedes of the 9 worthy women.”

Such a pageant as this, we may suppose it was the design of Shakspeare to ridicule. STEEVENS.

This sort of procession was the usual recreation of our ancestors at Christmas and other festive seasons. Such things, being chiefly plotted and composed by ignorant people, were seldom committed to writing, at least with the view of preservation, and are of course rarely discovered in the researches of even the most industrious antiquaries. And it is certain that nothing of the kind (except the speeches in this scene, which were intended to buslesque them) ever appeared in print. REMARKS.

Mr. Reed refers further to the *Remarks* for a specimen of the poetry and manner of this rude and ancient



ancient drama, as there given from an original manuscript of the time of Edward IV.

Tanner's MSS. 407.

731. *With libbard's head on knee.*] This alludes to the old heroic habits, which on the knees and shoulders had usually, by way of ornament, the resemblance of a leopard's or lion's head.

WARBURTON.

The *libbard*, as some of the old English glossaries inform us, is the *male* of the *panther*. STEEVENS.

See *Masquine*, in Cotgrave's *Dictionary*: "The representation of a lyon's head, &c. upon the elbow, or knee, of some old fashioned garments."

TOLLET.

749. ———*it stands too right.*] It should be remembered, to relish this joke, that the head of Alexander was obliquely placed on his shoulders.

STEEVENS.

Shakspeare is not the only poet who has noticed the *wry neck* of Alexander. Archelaus, at the sight of his statue in bronze, by Lysippus (who, to hide this deformity had represented the hero as looking up with a conscious majesty towards heaven), no less happily expressed, than greatly conceived, the artist's design. (ANTHOLOGIA Steph. p. 314.)

\* \* \* \* \*

Αυδασοντι δ' εοικεν ο χαλκεος ες Δια λευσσων.

Γαν 'υπ' εμοι τιθεμαι, Ζευ· συ δ' Ολυμπον εχε.

“Let



“ Let us the sway divide, O Jove! he cries :

“ The earth be mine ; do thou possess the skies.”

HENLEY.

759. —*lion, that holds his poll-ax, sitting on a close-stool,—*] This alludes to the arms given, in the old history of the *Nine Worthies*, to Alexander, “ the which did beare geules, a lion or, *seiante in a chayer*, holding a battel-ax argent.” Leigh’s *Accidence of Armory*, 1597, p. 23. TOLLET.

760. *A-jax* ;] This conceit, paltry as it is, was used by Ben Jonson, and Camden the antiquary. Ben, among his *Epigrams*, has these two lines :

“ And I could wish, for their eternis’d sakes,

“ My muse had plough’d with his that sung  
*A-jax.*”

So, Camden, in his *Remains*, having mentioned the French word *pet*, says, “ Enquire, if you understand it not, of Cloacina’s chaplains, or such as are well read in *A-jax.*” STEEVENS.

792. *A cittern-head.*] So, in *Fancies Chaste and Noble*, 1638: “ —A cittern-headed gew-gaw.” Again, in Decker’s *Match me in London*, 1631: “ Fiddling on a *cittern* with a man’s broken *head* at it.” Again, in Ford’s *Lover’s Melancholy*, 1629: “ I hope the chronicles will rear me one day for a head-piece”—

“ Of woodcock without brains in it ; barbers shall wear thee on their *citterns*,” &c. STEEVENS.

797. —*on a flask.*] *i. e.* a soldier’s powder-horn. So, in *Romeo and Juliet*:

“ ———like



“ ———like powder in a skilless soldier's *flask*,  
“ Is set on fire.”

Again, in the *Devil's Charter*, 1607:

“ Keep a light match in cock; wear *flask* and  
touch-box.” STEEVENS.

817. *Heclor was but a Trojan*—] A *Trojan*, I believe, was, in the time of Shakspeare, a cant term for a *thief*. So, in *King Henry IV. Part I*: “ Tut, there are other *Trojans* that thou dream'st not of,” &c. Again, in this scene, “ —unless you play the *honest Trojan*,” &c. STEEVENS.

829. *Stuck with cloves*.] An orange *stuck with cloves* appears to have been a common new year's gift. So, Ben Jonson, in his *Christmas Masque*:—“ he has an *orange* and *rosemary*, but not a *clove* to stick in it.” A *gilt nutmeg* is mentioned in the same piece, and on the same occasion. STEEVENS.

831. —of *lances*—] *i. e.* lance men. STEEVENS.

833. —*he would fight*, yea,] Thus all the old copies. Theobald very plausibly reads—he would *fight ye*; a common vulgarism. STEEVENS.

868. —*more Ates*;] That is, more instigation. *Ate* was the mischievous goddess that incited bloodshed. JOHNSON.

So, in *King John*:

“ An *Até*, stirring him to war and strife.”

STEEVENS.

874. —*like a northern man*;] *Vir Borealis*, a clown. See Glossary to Urry's Chaucer. FARMER.

876.



876. —my arms—] The weapons and armour which he wore in the character of Pompey.

JOHNSON.

890. —Woolward—] I have no shirt: “I go *woolward* for penance.” The learned Dr. Grey, whose accurate knowledge of our old historians has often thrown much light on Shakspeare, supposes that this passage is a *plain reference* to a story in Stowe’s *Annals*, p. 98. But where is the connection or resemblance between this monkish tale and the passage before us? There is nothing in the story, as here related by Stowe, that would even put us in mind of this dialogue between Boyet and Armado, except the singular expression *go woolward*; which, at the same time, is not explained by the annotator, nor illustrated by his quotation. To *go woolward*, I believe, was a phrase appropriated to pilgrims and penitentiaries. In this sense it seems to be used in *Pierce Plowman’s Visions*, Pass. xviii. fol. 96. b. edit. 1550:

“*Woolward* and wetshod went I forth after

“An a reechless reuke, that of no wo retcheth,

“An yedeforth like a lorell,” &c.

Skinner derives *woolward* from the Saxon *wol*, *plague*, secondarily *any great distress*, and *weard*, *toward*. Thus, says he, it signifies, “*in magno discrimine & expectatione magni mali constitutus*.” I rather think it should be written *woolward*, and that it means *clothed in wool*, and *not in linen*. This appears, not only from Shakspeare’s context, but more particularly from an historian who relates the legend before cited, and whose



whose words Stowe has evidently translated. This is Ailred, abbot of Rievaulx, who says, that our blind man was admonished, “*Ecclesias numero octoginta nudis pedibus et absque linteis circumire.*” *Dec. Scriptor.* 392. 50. The same story is told by William of Malmsbury, *Gest. Reg. Angl.* Lib. II. p. 91. edit. 1601. And in Caxton's *Legenda Aurea*, fol. 307. edit. 1493. By the way it appears, that Stowe's Vifunius Spileorne, son of Ulmore of Nutgarshall, ought to be Wulwin, surnamed de Spillicote, son of Wulmar de Lutegarshelle, now Ludgershall: and the wood of Brutheullena is the forest of Bruelle, now called Brill, in Buckinghamshire. WARTON.

891. Boyet. *True, and it was enjoin'd him in Rome for want of linen: &c.*] This is a plain reference to the following story in Stowe's *Annals*, p. 98. (in the time of Edward the Confessor.) “Next after this (king Edward's first cure of the king's evil) mine authors affirm, that a certain man, named Vifunius Spileorne, the son of Ulmore of Nutgarshall, who, when he hewed timber in the wood of Brutheullena, laying him down to sleep after his sore labour, the blood and humours of his head so congealed about his eyes, that he was thereof blind, for the space of nineteen years; but then (as he had been moved in his sleep) he *went woolward* and barefooted to many churches, in every of them to pray to God for help in his blindness.” GREY.

The same custom is alluded to in an old collection of *Satires, Epigrams, &c.*

“And



“ And when his shirt’s a washing, then he must  
 “ Go *woolward* for the time ; he scorns it, he,  
 “ That worth two shirts his laundress should him  
 see.”

Again, in *A Mery Geste of Robyn Hoode*, bl. let. no date :

“ Barefoot, *woolward* have I hight,  
 “ Thether for to go.”

Again, in *Powell’s History of Wales*, 1584 : “ The Angles and Saxons slew 1000 priests and monks of Bangor, with a great number of lay-brethren, &c. who were come barefooted and *woolward* to crave mercy,” &c. STEEVENS.

In Lodge’s *Incarnate Devils*, 1596, we have the character of a *swashbuckler* : “ His common course is to go always untrust ; except when his *shirt is a washing*, and then he goes *woolward*.” FARMER.

904. *I have seen the days of wrong through the little hole of discretion,*] — *I have hitherto looked on the indignities I have received, with the eyes of discretion (i. e. not been too forward to resent them), and will insist on such satisfaction as will not disgrace my character, which is that of a soldier.* To have decided the quarrel in the manner proposed by his antagonist, would have been at once a derogation from the honour of a soldier, and the pride of a Spaniard.

“ *One may see day at a little hole,*” is a proverb in Ray’s Collection : “ Day-light will peep through a little hole,” in Kelly’s. STEEVENS.

913. — *liberal*—] Free to excess. STEEVENS.



915. *In the converse of breath,——]* Perhaps converse may, in this line, mean *interchange*.

JOHNSON.

917. *A heavy heart bears not an humble tongue:]*  
Thus all the editions; but, surely, without either sense or truth. None are more *humble* in speech, than they who labour under any oppression. The princess is desiring her grief may apologize for her not expressing her obligations at large; and my correction is conformable to that sentiment. Besides, there is an antithesis between *heavy* and *nimble*; but between *heavy* and *humble*, there is none. THEOBALD.

The following passage in *King John* inclines me to dispute the propriety of Theobald's emendation:

“——*grief* is proud, and makes his owner *stout*.”

By *humble*, the princess seems to mean *obsequiously thankful*. STEEVENS.

922. *And often, at his very loose, decides, &c.]*  
*At his very loose*, may mean, *at the moment of his parting*, i. e. of his *getting loose*, or away from us.

So, in some ancient poem, of which I forgot to preserve either the date or title:

“Envy discharging all her pois'nous darts,

“The valiant mind is temper'd with that fire,

“At her fierce *loose* that weakly never parts,

“But in despite doth force her to retire.”

STEEVENS.

926. ——*which fain it would convince;*] We must read,

——*which fain would it convince;*

I

that



that is, the entreaties of love, which would fain *overpower* grief. So Lady Macbeth declares, "*That she will convince the chamberlains with wine.*" JOHNSON.

932. *I understand you not, my griefs are double.*] I suppose, she means, 1. on account of the death of her father; 2. on account of not understanding the king's meaning. MALONE.

933. *Honest plain words, &c.*] As it seems not very proper for Biron to court the princess for the king in the king's presence, at this critical moment, I believe the speech is given to a wrong person. I read thus:

Prin. *I understand you not, my griefs are double:  
Honest plain words best pierce the ear of grief.*

King. *And by these badges, &c.* JOHNSON.

Too many authors sacrifice propriety to the consequence of their principal character, into whose mouth they are willing to put more than justly belongs to him, or at least the best things they have to say. The original actor of Biron, however, like *Bottom* in the *Midsummer-Night's Dream*, might have taken this speech out of the mouth of an inferior performer.

STEEVENS.

943. *Full of straying shapes,——*] A late editor reads *strange* shapes. REED.

So, in our author's *Lover's Complaint*:

"In him a plenitude of subtle matter,

"Applied to cautels, all *strange forms* receives."

MALONE.



950. Suggested us——] That is, *tempted* us.

JOHNSON.

961. *As Bombast and as lining to the time :*] This line is obscure. *Bombast* was a kind of loose texture not unlike what is now called *wadding*, used to give the dresses of that time bulk and protuberance, without much increase of weight ; whence the same name is given to a tumour of words unsupported by solid sentiment. The princess, therefore, says, that they considered this courtship as but *bombast*, as something to fill out life, which not being closely united with it, might be thrown away at pleasure.

JOHNSON.

Prince Henry calls Falstaff, “ —my sweet creature of *bombast*.”

STEEVENS.

971. *To make a world-without-end bargain in :*] This singular phrase, which Shakspeare borrowed probably from our liturgy, occurs again in his 57th Sonnet :

“ Nor dare I chide the *world-without-end* hour.”

MALONE.

987. *Come challenge, challenge me by these deserts,*] The old copies read,

Come challenge *me*, challenge me by these deserts.—

I see no occasion for departing from them. We have many verses in this play equally irregular.

MALONE.

994. *Neither entitled in the other's heart.*] The quarto, 1598, reads—*Neither intiled*—; which may be right : neither of us having a *dwelling* in the heart of the other.



Our author has the same kind of imagery in many other places.

Thus, in the *Comedy of Errors* :

“ Shall *love* in *building* grow so *ruinate* ? ”

Again, in his *Lover's Complaint* :

“ *Love* lack'd a *dwelling*, and made him her place.”

Again, in the *Two Gentlemen of Verona* :

“ O thou, that dost *inhabit* in my *breast*,

“ Leave not the *mansion* so long *tenantless*,

“ Lest growing *ruinous* the *building* fall.”

MALONE.

996. To flatter up these powers of mine with rest,]  
Dr. Warburton would read *fetter*, but *flatter* or *sooth* is, in my opinion, more apposite to the king's purpose than *fetter*. Perhaps we may read,

To flatter on these hours of time with rest ;

That is, I would not deny to live in the hermitage, to make the year of delay pass in quiet. JOHNSON.

999. Biron. And what to me, my love, and what to me ?

Ros. You must be purged too, your sins are rank ;

You are attaint with fault and perjury :

Therefore, if you my favour mean to get,

A twelvemonth shall you spend, and never rest,

But seek the weary beds of people sick.] These

six verses both Dr. Thirlby and Mr. Warburton concur to think, should be expunged ; not that they were an interpolation, but as the author's first draught, which



which he afterwards rejected ; and executed the same thought a little lower with much more spirit and elegance. Shakspeare is not to answer for the present absurd repetition, but his actor-editors ; who, thinking Rosaline's speech too long in the second plan, had abridged it to the lines above quoted ; but, in publishing the play, stupidly printed both the original speech of Shakspeare, and their own abridgment of it.

THEOBALD.

1000. —*are* rank ;] The folio and quarto, 1631, read—*are rack'd*. STEEVENS.

1036. —*fierce endeavour*—] *Fierce* is *vehement, rapid*. So, in *King John* :

“ —*fierce* extremes of sickness.”

STEEVENS.

1047. —*dear groans*,] *Dear* should here, as in many other places, be *dere*, sad, odious. JOHNSON.

I believe *dear* in this place, as in many others, means only *immediate, consequential*. So, already, in this scene :

—full of *dear* guiltiness. STEEVENS.

1054. The characters of *Biron* and *Rosaline* suffer much by comparison with those of *Benedick* and *Beatrice*. We know that *Love's Labour's Lost* was the elder performance ; and as our author grew more experienced in dramattick writing, he might have seen how much he could improve on his own originals. To this circumstance, perhaps, we are indebted for the more perfect comedy of *Much Ado about Nothing*.

STEEVENS.



1079. *When, &c.*] The first lines of this song that were transposed, have been replaced by Mr. Theobald. JOHNSON.

1081. — *Cuckow-buds* —] Gerard in his *Herbal*, 1597, says, that the *flos cuculi cardamine*, &c. are called “in English, *cuckoo-flowers*, in Norfolk *Canterbury-bells*, and at *Namptwich* in Cheshire *ladie-smocks*.” Shakspeare, however, might not have been sufficiently skilled in botany to be aware of this particular.

Mr. Tollet has observed, that Lyte in his *Herbal*, 1578 and 1579, remarks, that *cowslips* are, in French, of some called *coquu*, prime vere, and brayes de *coquu*. This he thinks will sufficiently account for our author’s *cuckoo-buds*, by which he supposes *cowslip-buds* to be meant; and further directs the reader to Cotgrave’s *Dictionary*, under the articles—*Cocu*, and *herbe a coqu*. STEEVENS.

*Cuckow-buds* must be wrong. I believe *cowslip-buds* the true reading. FARMER.

Mr. Whalley, the learned editor of Ben Jonson’s works, many years ago proposed to read *crocus buds*. The cuckow flower, he observed, could not be called *yellow*, it rather approaching to the colour of white, by which epithet Cowley, who was himself no mean botanist, has distinguished it;

*Albaque cardamine, &c.* MALONE.

*Crocus buds* is a phrase unknown to naturalists and gardeners. STEEVENS.

1105. — *doth keel the pot.*] This word is yet used



used in Ireland, and signifies to *scum the pot*.

GOLDSMITH.

So, in Marston's *What you Will*, 1607:—"Faith, Doricus, thy brain boils, *keel* it, *keel* it, or all the fat's in the fire."

STEEVENS.

To *keel the pot* is certainly to *cool* it, but in a particular manner: it is to stir the pottage with the ladle, to prevent the *boiling over*.

FARMER.

To *keel* signifies to *cool* in general, without any reference to the kitchen. So, in Gower *De Confessione Amantis*, Lib. V. fol. 121.

"The cote he found, and eke he feleth

"The mace, and than his herte *keleth*

"That there durst he not abide,"

Again, fol. 131.

"With water on his finger ende

"Thyne hote tonge to *kele*."

Mr. Lambe observes, in his notes on the ancient metrical History of the *Battle of Flodden*, that it is a common thing in the North "for a maid servant to take out of a boiling pot a *wheen*, *i. e.* a small quantity, viz. a porringer or two of broth, and then to fill up the pot with cold water. The broth thus taken out is called the *keeling wheen*. In this manner greasy Joan keeled the pot."

"Gie me beer, and gie me grots,

"And lumps of beef to swum abeen;

"And ilka time that I stir the pot,

"He's hæ frae me the *keeling wheen*."

STEEVENS.



1107. —the parson's saw,] *Saw* seems anciently to have meant, not as at present, a proverb, a sentence, but the whole tenor of any instructive discourse. So, in the fourth chapter of the first book of the *Tragedies of John Bochas*, translated by Lidgate:

“These old poetes in their *sawes* swete

“Full covertly in their verses do fayne,” &c.

STEEVENS.

1110. *When roasted crabs hiss in the bowl,*] So, in *Midsummer-Night's Dream*:

“And sometimes lurk I in a gossip's bowl,

“In very likeness of a roasted crab.”

Again, in *Like will to Like*, quoth the Devil to the Collier, 1587:

“Now a crab in the fire were worth a good groat:

“That I might quaffe with my captain Tom Toss-pot.”

Again, in *Summer's last Will and Testament*, 1600:

“Sitting in a corner turning crabs,

“Or coughing o'er a warmed pot of ale.”

STEEVENS.



## ACT I. Page 11. Line 171.

*THIS* child of fancy, *that Armado hight, &c.*]

This, as I have shewn in the note in its place, relates to the stories in the books of chivalry. A few words, therefore, concerning their origin and nature, may not be unacceptable to the reader. As I do not know of any writer who has given any tolerable account of this matter; and especially as Monsieur Huet, the bishop of Avranches, who wrote a formal treatise of the Origin of Romances, has said little or nothing of these in that superficial work. For having brought down the account of Romances to the later Greeks, and entered upon those composed by the barbarous western writers, which have now the name of Romances almost appropriated to them, he puts the change upon his reader, and instead of giving us an account of these books of chivalry, one of the most curious and interesting parts of the subject he promised to treat of, he contents himself with a long account of the poems of the provincial writers, called likewise romances; and so, under the *equivoque* of a common term, drops his proper subject, and entertains us with another, that had no relation to it more than in the name.

The Spaniards were, of all others, the fondest of these fables, as suiting best their extravagant turn to gallantry and bravery; which in time grew so excessive,



sive, as to need all the efficacy of Cervantes's incomparable satire to bring them back to their senses. The French suffered an easier cure from their doctor Rabelais, who enough discredited the books of chivalry, by only using the extravagant stories of its giants, &c. as a cover for another kind of satire against the *refined politicks* of his countrymen; of which they were as much possessed, as the Spaniards of their *romantick bravery*. A *bravery* our Shakspeare makes their characteristick, in this description of a Spanish gentleman :

“ *A man of compliments, whom right and wrong*  
 “ *Have chose as umpire of their mutiny :*  
 “ *This child of fancy, that Armado hight,*  
 “ *For interim to our studies, shall relate,*  
 “ *In high-born words, the worth of many a knight,*  
 “ *From tawny Spain, lost in the world's debate.”*

The sense of which is to this effect : *This gentleman*, says the speaker, *shall relate to us the celebrated stories recorded in the old romances, and in their very style.* Why he says, *from tawny Spain*, is because these romances, being of the Spanish original, the heroes and the scene were generally of that country. He says, *lost in the world's debate*, because the subject of those romances were the crusades of the European Christians against the Saracens of Asia and Africa.

Indeed, the wars of the Christians against the Pagans were the general subject of the romances of chivalry. They all seem to have had their ground-  
 work



work in two fabulous monkish historians : the one, who, under the name of Turpin, archbishop of Rheims, wrote *The History and Achievements of Charlemagne and his Twelve Peers* ; to whom, instead of his father, they assigned the task of driving the Saracens out of France and the south parts of Spain : the other, our Geoffry of Monmouth.

Two of those peers, whom the old romances have rendered most famous, were Oliver and Rowland. Hence Shakspeare makes Alençon, in the first part of Henry VI. say : “ Froyssard, a countryman of ours, records, England all Olivers and Rowlands bred, during the time Edward the third did reign.” In the Spanish romance of *Bernardo del Carpio*, and in that of *Roncesvalles*, the feats of Roland are recorded under the name of *Roldan el encantador* ; and in that of *Palmerin del Oliva*\*, or simply *Oliva*, those of Oliver : for *Oliva* is the same in Spanish as *Olivier* is

\* Dr. Warburton is quite mistaken in deriving Oliver from (Palmerin de) Oliva, which is utterly incompatible with the genius of the Spanish language. The old romance, of which Oliver was the hero, is entitled in Spanish, “ *Historias de los nobles Cavalleros Oliveros de Castilla, y Artus de Algarbe*, in fol. en Valladolid, 1501, in fol. en Sevilla, 1507 ;” and in French thus, “ *Histoire d’Olivier de Castille, & Artus d’Algarbe son loyal compagnon, & de Heleine, Fille au Roy d’Angleterre, &c. translatée du Latin par Phil. Camus*, in fol. Gothique.” It has also appeared in English. — See Ames’s *Typograph.* p. 94.

PERCY.

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in French. The account of their exploits is in the highest degree monstrous and extravagant, as appears from the judgment passed upon them by the priest in *Don Quixote*, when he delivers the knight's library to the secular arm of the house-keeper, "Eccetuando à un Bernardo del Carpio que anda por ay, y à otro llamado Roncesvalles; que estos en legando a mis manos, an de estar en las de la ama, y dellas en las del fuego sin remission alguna\*." And of Oliver he says, "essa Oliva se haga luego raxas, y se queme, que aun no queden della las cenizas†." The reasonableness of this sentence may be partly seen from one story in the *Bernardo del Carpio*, which tells us, that the cleft called Roldan, to be seen in the summit of an high mountain in the kingdom of Valencia, near the town of Alicant, was made with a single back-stroke of that hero's broad sword. Hence came the proverbial expression of *our* plain and sensible ancestors, who were much cooler readers of these extravagancies than the Spaniards, of *giving one a Rowland for his Oliver*, that is, of matching one impossible lye with another: as, in French, *faire le Roland*, means *to swagger*. This driving the Saracens out of France and Spain, was, as we say, the subject of the elder romances. And the first that was printed in Spain was the famous *Amadis de Gaula*, of which the inquisitor priest says: "segun he oydo dezir, este libro fué el primero de Cavallerias qui se imprimiò en

\* Book I. c. 6. † Ibid.



España, y todos los demás an tomado principio y origen deste \* ;” and for which he humorously condemns it to the fire, *coma à Dogmatazador de una secta tan mala*. When this subject was well exhausted, the affairs of Europe afforded them another of the same nature. For after that the western parts had pretty well cleared themselves of these inhospitable guests, by the excitements of the popes, they carried their arms against them into Greece and Asia, to support the Byzantine empire, and recover the holy sepulchre. This gave birth to a new tribe of romances, which we may call of the *second* race or class. And as *Amadis de Gaula* was at the head of the first, so, correspondently to the subject, *Amadis de Græcia* was at the head of the latter. Hence it is, we find, that Trebizonde is as celebrated in these romances, as Roncesvalles is in the other. It may be worth observing, that the two famous Italian epic poets, Ariosto and Tasso, have borrowed, from each of these classes of old romances, the scenes and subjects of their several stories : Ariosto choosing the first, *the Saracens in France and Spain* ; and Tasso, the latter, *the Crusade against them in Asia* : Ariosto's hero being Orlando, or the French *Roland* : for as the Spaniards, by one way of transposing the letters, had made it *Roldan*, so the Italians, by another, make it *Orland*.

The main subject of these fooleries, as we have said, had its original in Turpin's famous History of

Book I. c. 6.

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Charlemagne



Charlemagne and his Twelve Peers. Nor were the monstrous embellishments of enchantments, &c. the invention of the romancers, but formed upon eastern tales, brought thence by travellers from their crusades and pilgrimages; which indeed have a cast peculiar to the wild imaginations of the eastern people. We have a proof of this in the travels of Sir J. Maundevile, whose excessive superstition and credulity, together with an impudent monkish addition to his genuine work, have made his veracity thought much worse of than it deserved. This voyager, speaking of the isle of Cos in the Archipelago, tells the following story of an enchanted dragon: "And also a zonge man, that wiste not of the dragoun, went out of a schipp, and went thorghe the isle, till that he cam to the castelle, and cam into the cave; and went so longe till that he fond a chambre, and there he saughe a damyselle that kemberd hire hede, and lokede in a myrour: and sche hadde moche tresoure abouten hire: and he trowed that sche hadde been a comoun woman, that dwelled there to reiceyve men to folye. And he abode, till the damyselle saughe the schadowe of him in the myrour. And sche turned hire toward him, and asked him what he wolde. And he seyde, he wolde ben hire limman or paramour. And sche asked him, if that he were a knyghte. And he sayde, nay. And then sche sayde, that he might not ben hire limman. But sche bad him gon azen unto his felowes, and make him knyghte, and come azen upon the  
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the morwe, and sche scholde come out of her cave before him ; and thanne come and kysse hire on the mowth, and have no drede. For I schalle do the no manner harm, alle be it that thou see me in lykeness of a dragoun. For thoughe thou see me hideouse and horrible to loken onne, I do the to wytene that it is made be enchaument. For withouten doubte, I am none other than thou seest now, a woman ; and herefore drede the noughte. And zyf thou kysse me, thou shalt have all this tresoure, and be my lord, and lord also of all that isle. And he departed," &c. p. 29, 30, edit. 1725. Here we see the very spirit of a romance adventure. This honest traveller believed it all, and so, it seems, did the people of the isle. " And some men seyne (says he) that in the isle of Lango is zit the doughtre of Ypocras in forme and lykenesse of a great dragoun, that is an hundred fadme in lengthe, as men seyn : for I have not seen hire. And thei of the isles callen hire, lady of the land." We are not to think then, these kind of stories, believed by pilgrims and travellers, would have less credit either with the writers or readers of romances : which humour of the times, therefore, may well account for their birth and favourable reception in the world.

The other monkish historian, who supplied the romancers with materials, was our Geoffry of Monmouth. For it is not to be supposed, that these *children of fancy* (as Shakspeare in the place quoted above, finely calls them, insinuating that *fancy* hath



its *infancy* as well as *manhood*) should stop in the midst of so extraordinary a career, or confine themselves within the lists of the *terra firma*. From *him* therefore the Spanish romancers took the story of the British Arthur, and the knights of his round table, his wife Gueniver, and his conjurer Merlin. But still it was the same subject (essential to books of chivalry), the wars of Christians against Infidels. And, whether it was by blunder or design, they changed the Saxons into Saracens, I suspect by design; for chivalry, without a Saracen, was so very lame and imperfect a thing, that even that wooden image, which turned round on an axis, and served the knights to try their swords, and break their lances upon, was called, by the Italians and Spaniards, *Saracino* and *Sarazino*; so closely were these two ideas connected.

In these old romances there was much religious superstition mixed with their other extravagancies; as appears even from their very names and titles. The first romance of Launcelot of the Lake, and King Arthur and his Knights, is called the History of Saint Greaal. This saint Greaal was the famous relic of the holy blood pretended to be collected into a vessel by Joseph of Arimathea. So another is called Kyrie Eleison of Montauban. For in those days Deuteronomy and Paralipomenon were supposed to be the names of holy men. And as they made saints of their knights-errant, so they made knights-errant of their tutelary saints; and each nation advanced its own into the order of chivalry. Thus every thing in those times



times being either a saint, or a devil, they never wanted for the *marvellous*.

In the old romance of Launcelot of the Lake, we have the doctrine and discipline of the church as formally delivered as in Bellarmine himself. “Là confession (says the preacher) ne vaut rien si le cœur n’est repentant; et si tu es moult & éloigné de l’amour de nostre Seigneur, tu ne peus estre recordé si non par trois choses : premierement par la confession de bouche ; secondement par une contrition de cœur ; tiercement par peine de cœur, & par œuvre d’aumône & charité. Telle est la droite voye d’aimer Dieu. Or va & si te confesse en cette maniere & recois la discipline des mains de tes confesseurs, car c’est le signe de merite.—Or mande le roy ses evesques, dont grande partie avoit en l’ost, & vinrent tous en sa chapelle. Le roy devant eux tout nud en pleurant & tenant son plein point de vint menuës verges, si les jetta devant eux, & leur dit en soupirant, qu’ils prissent de luy vengeance, car je suis le plus vil pecheur, &c.—Après prinst discipline & d’eux & moult doucement la receut.” Hence we find the divinity-lectures of Don Quixote and the penance of his ’squire, are both of them in the ritual of chivalry. Lastly, we find the knight-errant, after much turmoil to himself, and disturbance to the world, frequently ended his course, like Charles V. of Spain, in a monastery ; or turned hermit, and became a saint in good earnest. And this again will let us into the spirit of those dialogues between



Sancho and his master, where it is gravely debated, whether he should not turn saint or archbishop.

There were several causes of this strange jumble of nonsense and religion. As first, the nature of the subject, which was a religious war or crusade; secondly, the quality of the first writers, who were religious men; and thirdly, the end of writing many of them, which was to carry on a religious purpose. We learn that Clement V. interdicted justs and tournaments, because he understood they had much hindered the crusade decreed in the council of Vienna. “*Torneamenta ipsa & hastiludia sive juxtas in regnis Franciæ, Angliæ, & Almanniæ, & aliis nonnullis provinciis, in quibus ea consuevere frequentius exerceri, specialiter interdixit.*” *Extrav. de Torneamentis C. unic temp. Ed. I.* Religious men, I conceive, therefore, might think to forward the design of the crusades by turning the fondness for tilts and tournaments into that channel. Hence we see the books of knight-errantry so full of solemn justs and tournaments held at Trebizonde, Bizance, Tripoly, &c. Which wise project, I apprehend, it was Cervantes’s intention to ridicule, where he makes his knight propose it as the best means of subduing the Turk, to assemble all the knights-errant together by proclamation.

WARBURTON.

It is generally agreed, I believe, that this long note of Dr. Warburton’s is, at least, very much misplaced. There is not a single passage in the character of *Armado*, that has the least relation to *any story in any*



*any romance of chivalry.* With what propriety therefore a dissertation *upon the origin and nature of those romances* is here introduced, I cannot see; and I should humbly advise the next editor of Shakspeare to omit it. That he may have the less scruple upon that head, I shall take this opportunity of throwing out a few remarks, which, I think, will be sufficient to shew, that the learned writer's hypothesis was formed upon a very hasty and imperfect view of the subject.

At setting out, in order to give a greater value to the information which is to follow, he tells us, that no other writer has given any tolerable account of this matter; and particularly—"that Monsieur Huet, the bishop of Avranches, who wrote a formal *Treatise of the Origin of Romances*, has said little or nothing of these [books of chivalry] in that superficial work." The fact is true, that Monsieur Huet has said very little of Romances of chivalry; but the imputation, with which Dr. W. proceeds to load him, of "*putting the change upon his reader,*" and "*dropping his proper subject*" for another "*that had no relation to it more than in the name,*" is unfounded.

It appears plainly from Huet's introductory address to *De Segrais*, that his object was to give some account of those romances which were then popular in France, such as *Astrée* of *D'Urfe*, the *Grand Cyrus* of *De Scuderi*, &c. He defines the Romances of which he means to treat, to be "*fiçons des aventures amoureuses;*" and he excludes epick poems from the number,



number, because—“ *Enfin les poèmes ont pour sujet une action militaire ou politique et ne traitent d’amour que par occasion; les Romans au contraire ont l’amour pour sujet principal, et ne traitent la politique et la guerre que par incident. Je parle des Romans réguliers; car la plupart des vieux Romans, François, Italiens, et Espagnols sont bien moins amoureux que militaires.*” After this declaration, surely no one has a right to complain of the author for not treating more at large of the old romances of chivalry, or to stigmatise his work as superficial, upon account of that omission. I shall have occasion to remark below, that Dr. Warburton, who, in turning over this *superficial work* (as he is pleased to call it), seems to have shut his eyes against every ray of good sense and just observation, has condescended to borrow from it a very gross mistake.

Dr. W.’s own positions, to the support of which his subsequent facts and arguments might be expected to apply, are two; 1. *That Romances of chivalry being of Spanish original, the heroes and the scene were generally of that country.* 2. *That the subject of these Romances were the crusades of the European Christians against the Saracens of Asia and Africa.* The first position, being complicated, should be divided into the two following; 1. *That romances of chivalry were of Spanish original.* 2. *That the heroes and the scene of them were generally of that country.*

Here are therefore three positions, to which I shall say a few words in their order; but I think it proper to premise a sort of definition of a Romance of Chivalry.



valry. If Dr. W. had done the same, he must have seen the hazard of systematizing in a subject of such extent, upon a cursory perusal of a few modern books, which indeed ought not to have been quoted in the discussion of a question of antiquity.

A romance of chivalry therefore, according to my notion, is any fabulous narration, in verse or prose, in which the principal characters are knights, conducting themselves, in their several situations and adventures, agreeably to the institutions and customs of chivalry. Whatever names the characters may bear, whether historical or fictitious; and in whatever country, or age, the scene of the action may be laid, if the actors are represented as knights, I should call such a fable a romance of Chivalry.

I am not aware that this definition is more comprehensive than it ought to be: but, let it be narrowed ever so much; let any other be substituted in its room; Dr. W.'s *first position, that romances of chivalry were of Spanish original*, cannot be maintained. *Monsieur Huet* would have taught him better. He says very truly, that "*les plus vieux,*" of the Spanish romances, "*sont posterieurs à nos Tristans et à nos Lancelots, de quelques centaines d'années.*" Indeed the fact is indisputable. *Cervantes*, in a passage quoted by Dr. W. speaks of *Amadis de Gaula* (the first four books) as the *first book of chivalry printed in Spain*. Though he says only *printed*, it is plain that he means *written*. And indeed there is no good reason to believe that *Amadis* was written long before it was printed.

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It is unnecessary to enlarge upon a system, which places the original of romances of chivalry in a nation which has none to produce older than the art of printing.

Dr. W.'s *second* position, *that the heroes and the scene of these romances were generally of the country of Spain*, is as unfortunate as the former. Whoever will take the second volume of *Du Fresnoy's Bibliothèque des Romans*, and look over his lists of *Romans de Chevalerie*, will see that not one of the celebrated heroes of the old romances was a Spaniard. With respect to the general scene of such irregular and capricious fiction, the writers of which were used, literally, to "give to airy nothing, a local habitation and a name," I am sensible of the impropriety of asserting any thing positively, without an accurate examination of many more of them than have fallen in my way. I think, however, I might venture to assert, in direct contradiction to Dr. W. that the scene of them was *not generally* in Spain. My own notion is, that it was very rarely there; except in those few romances which treat expressly of the affair at Roncesvalles.

His *last* position, *that the subject of these romances were the crusades of the European Christians, against the Saracens of Asia and Africa*, might be admitted with a small amendment. If it stood thus; *the subject of some, or a few, of these romances were the crusades, &c.* the position would have been incontrovertible; but then it would not have been either new, or fit to support a system.

After



After this state of Dr. W.'s hypothesis, one must be curious to see what he himself has offered in proof of it. Upon the *two first* positions he says not one word : I suppose he intended that they should be received as axioms. He begins his illustration of his *third* position, by repeating it (*with a little change of terms*, for a reason which will appear), “ *Indeed the wars of the Christians against the Pagans were the general subject of the romances of chivalry. They all seem to have had their ground-work in two fabulous monkish historians ; the one, who, under the name of Turpin, archbishop of Rheims, wrote The History and Achievements of Charlemagne and his Twelve Peers ;—the other, our Geoffry of Monmouth.*” Here we see the reason for changing the terms of *crusades* and *Saracens* into *wars* and *Pagans* ; for, though the expedition of Charles into Spain, as related by the Pseudo-Turpin, might be called a crusade against the Saracens, yet, unluckily, our Geoffry has nothing like a crusade, nor a single Saracen in his whole history ; which indeed ends before Mahomet was born. I must observe too, that the speaking of Turpin's history under the title of “ *The History of the Achievements of Charlemagne and his Twelve Peers,*” is inaccurate and unscholarlike, as the fiction of a limited number of twelve peers is of a much later date than that history.

However, the ground-work of the romances of chivalry being thus marked out and determined, one might naturally expect some account of the first builders and their edifices ; but instead of that, we  
have



have a digression upon *Oliver* and *Roland*, in which an attempt is made to say something of these two famous characters, not from the old romances, but from Shakspeare and *Don Quixote*, and some modern Spanish romances. My learned friend, the dean of Carlisle, has taken notice of the strange mistake of Dr. W. in supposing that the feats of *Oliver* were recorded under the name of *Palmerin de Oliva*; a mistake, into which no one could have fallen, who had read the first page of the book. And I very much suspect that there is a mistake, though of less magnitude, in the assertion, that “*in the Spanish romance of Bernardo del Carpio; and in that of Roncesvalles, the feats of Roland are recorded under the name of Roldan el Encantador.*” Dr. W.’s authority for this assertion was, I apprehend, the following passage of *Cervantes*, in the first chapter of *Don Quixote*: “*Mejor estava con Bernardo del Carpio porque en Roncesvalles avia muerto à Roldan el Encantado, valiendose de la industria de Hercules, quando ahogo à Anteon el hijo de la Tierra entre los braços.*” Where it is observable, that *Cervantes* does not appear to speak of more than one romance; he calls Roldan *el encantado*, and not *el encantador*: and moreover the word *encantado* is not to be understood as an addition to Roldan’s name, but merely as a participle expressing that he was *enchanted*, or *made invulnerable by enchantment*.

But this is a small matter. And perhaps *encantador* may be an error of the press for *encantado*. From this digression Dr. W. returns to the subject of the

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old romances in the following manner: “*This driving the Saracens out of France and Spain, was, as we say, the subject of the elder romances. And the first that was printed in Spain was the famous Amadis de Gaula.*” According to all common rules of construction, I think the latter sentence must be understood to imply, that *Amadis de Gaula* was one of the elder romances, and that the subject of it was *the driving of the Saracens out of France or Spain*; whereas, for the reasons already given, *Amadis*, in comparison with many other romances, must be considered as *a very modern one*; and the subject of it has not the least connection with *any driving of the Saracens whatsoever*.—But what follows is still more extraordinary. “*When this subject was well exhausted, the affairs of Europe afforded them another of the same nature. For after that the western parts had pretty well cleared themselves of these inhospitable guests: by the excitements of the popes, they carried their arms against them into Greece and Asia, to support the Byzantine empire, and recover the holy sepulchre. This gave birth to a new tribe of romances, which we may call of the second race or class. And as Amadis de Gaula was at the head of the first, so, correspondently to the subject, Amadis de Græcia was at the head of the latter.*”—It is impossible, I apprehend, to refer this subject to any antecedent but that in the paragraph last quoted, viz. *the driving of the Saracens out of France and Spain*. So that, according to one part of the hypothesis here laid down, the subject of *the driving of the Saracens out of France and Spain*, was

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well exhausted by the old romances (with *Amadis de Gaula* at the head of them) *before the Crusades*; the first of which is generally placed in the year 1095: and, according to the latter part, the Crusades happened in the interval between *Amadis de Gaula*, and *Amadis de Græcia*; a space of twenty, thirty, or at most fifty years, to be reckoned backwards from the year 1532, in which year an edition of *Amadis de Græcia* is mentioned by *Du Fresnoy*. What induced Dr. W. to place *Amadis de Græcia* at the head of his second race or class of romances, I cannot guess. The fact is, that *Amadis de Græcia* is no more concerned in supporting the Byzantine empire, and recovering the holy sepulchre, than *Amadis de Gaula* in driving the Saracens out of France and Spain. And a still more pleasant circumstance is, that *Amadis de Græcia*, through more than nine tenths of his history, is himself a declared Pagan.

And here ends Dr. W.'s account of the old romances of chivalry, which he supposes to have had their ground-work in *Turpin's* history. Before he proceeds to the others, which had their ground-work in our *Geoffry*, he interposes a curious solution of a puzzling question concerning the origin of lying in romances.—  
 “Nor were the monstrous embellishments of enchantments, &c. the invention of the romancers, but formed upon eastern tales, brought thence by travellers from their crusades and pilgrimages; which indeed have a cast peculiar to the wild imaginations of the eastern people. We have a proof of this in the *Travels of Sir J. Maundeville*.”

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He then gives us a story of an enchanted dragon in the isle of Cos, from Sir *J. Maundeville*, who wrote his Travels in 1356: by way of *proof*, that the tales of enchantments, &c. which had been current here in romances of chivalry for above two hundred years before, were brought by travellers from the East! The proof is certainly not conclusive. On the other hand, I believe it would be easy to shew, that, at the time when romances of chivalry began, our Europe had a very sufficient stock of lies of her own growth, to furnish materials for every variety of *monstrous embellishment*. At most times, I conceive, and in most countries, imported lies are rather for luxury than necessity.

Dr. W. comes now to that other ground-work of the old romances, our *Geoffry of Monmouth*. And him he dispatches very shortly, because, as has been observed before, it is impossible to find any thing in him to the purpose of *crusades* or *Saracens*. Indeed, in treating of Spanish romances, it must be quite unnecessary to say much of *Geoffry*, as, whatever they have of “*the British Arthur and his conjurer Merlin*,” is of so late a fabrick, that, in all probability, they took it from the more modern Italian romances, and not from *Geoffry*’s own book. As to the doubt, “*whether it was by blunder or design that they changed the Saxons into Saracens*,” I should wish to postpone the consideration of it, till we have some Spanish romance before us, in which king *Arthur* is introduced carrying on a war against *Saracens*.



And thus, I think, I have gone through the several facts and arguments which Dr. W. has advanced in support of his *third* position. In support of his *two first* positions, as I have observed already, he has said nothing; and indeed nothing can be said. The remainder of his note contains another hypothesis concerning *the strange jumble of nonsense and religion in the old romances*, which I shall not examine. The reader, I presume, by this time, is well aware, that Dr. W.'s information upon this subject is to be received with caution. I shall only take a little notice of one or two facts, with which he sets out:—"In these old romances there was much religious superstition mixed with their other extravagancies; as appears even from their very names and titles. The first romance of *Lancelot of the Lake and King Arthur and his Knights*, is called *The History of Saint Graal*.—So is another called *Kyrie Eleison of Montauban*. For in those days *Deuteronomy and Paralipomenon* were supposed to be the names of holy men."—I believe no one who has ever looked even into the common romance of king *Arthur*, will be of opinion, that the part relating to the *Saint Graal* was the first romance of *Lancelot of the Lake and King Arthur and his Knights*. And as to the other, supposed to be called *Kyrie Eleison of Montauban*, there is no reason to believe that any romance with that title ever existed. This is the mistake which, as was hinted above, Dr. W. appears to have borrowed from *Huet*. The reader will judge. *Huet* is giving an account of the romances in *Don Quixote's* library, which the  
curate



curate and barber saved from the flames.—“ *Ceux qu’ils jugent dignes d’être gardez sont les quatre livres d’Amadis de Gaule,—Palmerin d’Angleterre,—Don Belianis; le Miroir de Chevalerie; Tirante le Blanc, et Kyrie Eleison de Montauban (car au bon vieux temps on croyoit que Kyrie Eleison et Paralipomenon étoient les noms de quelques sains) où les subtilitez de la Damoiselle Plaisir-de-ma-vie, et les tromperies de la Veuve reposée, sont fort louées.*”—It is plain, I think, that Dr. W. copied what he says of *Kyrie Eleison of Montauban*, as well as the witticism in his last sentence, from this passage of Huet, though he has improved upon his original by introducing a *saint Deuteronomy*, upon what authority I know not. It is still more evident (from the passage of *Cervantes*, which is quoted below\*) that *Huet* was mistaken in supposing

\* Don Quix. Lib. I. c. 6. “Valame Dios, dixo el Cura, dando una gran voz, que aqui esté *Tirante el Blanco!* Dadmele aca, compadre, que hago cuenta que he hallado en él un tesoro de contento, y una mina de passatiempos. *Aqui está Don Quirieleyson de Montalvan*, valeroso Cavallero, y su hermano *Tomas de Montalvan*, y el Cavallero *Fonseca*, con la batalla que el valiente *Detriante* [r. de *Tirante*\*)]

\* Whether the merit of this correction belong originally to Mr. Tyrwhitt or Mr. Bowles (for the latter has inserted it in the text of his *Don Quixote*), I will not presume to determine; but, though there cannot be a doubt of its propriety, the Spanish Academy have retained, in their splendid edition, the old reading.

HENLEY.

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supposing *Kyrie Eleison de Montauban* to be the name of a separate romance. He might as well have made *La Damoiselle Plaisir-de-ma-vie*, and *La Veuve reposée*, the names of separate romances. All three are merely characters in the romance of *Tirante le Blanc* — And so much for Dr. W.'s account of the origin and nature of romances of chivalry. TYRWHITT.

No future editor of Shakspeare will, I believe, readily consent to omit the dissertation here referred to. Mr. Tyrwhitt's judicious observations upon it have given it a value which it certainly had not before; and I think I may venture to foretel, that this futile performance, like the pismire which Martial tells us was accidentally incrusted with amber, will be ever preserved, for the sake of the admirable comment in which it is now inlaid :

“ —quæ fuerat vita contempta manente,

“ Funeribus facta est nunc pretiosa suis.”

MALONE.

hizo con el alano, y las agudezas de la Donzella Plazer de mi vida, con los amores y embustes de la viuda Reposada, y la Senora Emperatriz, enamorada de Hipolito su escudero.”

*Aqui está Don Quirieleyson, &c.* HERE, i. e. in the romance of *Tirante el Blanco*, is *Don Quirieleyson, &c.*

THE END.











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